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MARY GARDEN RESIGNS AS GENERAL DIRECTOR OF THE CHICAGO OPERA ASSOCIATION

Musical Courier Prediction of Several Months Ago Comes True—Famous Singer-Impresaria, However, Will Continue as One of the New Organization's Stars—Her Official Statement

The long expected resignation of Mary Garden as General Director of the Chicago Opera Association is now an actual fact. That she would take this action was first predicted by the MUSICAL COURIER several months ago, and, in the face of repeated denials that she had no intentions of getting out, this paper has maintained its prediction that she would resign at the end of the season. The prediction is justified by the facts. Miss Garden went back to Chicago a little ahead of her organization and immediately sat in on a long conference with Samuel Insull, president, and some of the directors of the Chicago Civic Opera, which is to succeed the Chicago Opera Association. In making her resignation Miss Garden issued the following statement:

MISS GARDEN'S STATEMENT.

"When Harold McCormick bestowed the honor on me, naming me Director General of the Chicago Opera Company, it was understood that I would hold that position for a year, which meant the end of the reign of grand opera in Chicago under Mr. and Mrs. McCormick. The new civic organization, through its president, Samuel Insull, elected me again General Director, which honor I now decline. My fighting spirit tells me to stay, but my reason tells me to go.

"I have a great, deep love for the Chicago organization, and the only thing I am working for or have ever worked for is its future growth in greatness. I am an artist, and I have decided that my place is with the artists, not over them.

"This tower of artistic strength which is the Chicago Opera Company is beginning its new life under the guidance of a very worthy man, Samuel Insull, and, thank God, no one will be able to 'put anything over' on him. His thoughts are American, his decisions are American, and that is what we, the organization, have never had. Mr. Insull and the Chicago Opera Company have in me a loyal soldier, ready to serve them in whatever capacity they see fit.

"Here's to the new Chicago Opera Company, and may its future life be a long and healthy one. This is my authorized statement and the only one."

WILL STAY AS SINGER.

It was announced, however, that although she has given up the directorship, she will continue, as for many years past, to be one of the stars of the organization next season.

The news of Miss Garden's resignation was given out on Monday morning of this week and on Tuesday, President Samuel Insull told Chicago newspaper men that unless the present plans are changed the management hereafter will be vested in a committee upon which the business, musical, technical and financial branches will all be represented, with Mr. Insull himself at the head. This is also in line with what the MUSICAL COURIER has consistently predicted.

ORNAMENTS.

A whole sheaf of side stories was turned loose by the dailies as a garniture for the main tale of Miss Garden's resignation. The season is said to have wound up with another grand row between the ex-director and Lucien Muratore. The tenor is quoted as saying that when they sang together she had a playful habit of hissing "Pretty boy!" to him on the stage (although how one can hiss a phrase without a single S in it is a puzzle). He is also quoted as having accused her of talking to other members of the company behind his back when he was on the stage and even of calling him "pig," presumably in French, in which language the word "cochon" is the deadliest insult of all. Muratore, however, expressed his entire willingness to continue with the company now that she is out as director.

Just after resigning, Miss Garden had a long conference with Edith Rockefeller McCormick, which led to a revival

of the rumor that an American opera or two is to be included in next season's Chicago repertory, since Mrs. McCormick is actively backing the Opera in Our Language Foundation.

Bruno Walter to Visit America

Bruno Walter, who has been musical director at the Munich Opera ever since the death of Felix Mottl some dozen years ago, has resigned that post, as already an-

followed by eight divertissements including "The Swan" and "Bacchanale."

The Pavlova engagement at the Metropolitan Opera House extends through the current week and some of the scheduled numbers on the programs for this period are "Giselle," "Gavotte Pavlova," "Little Russian Dance," "The Magic Flute," "A Polish Wedding," "The Fairy Doll," "Dragon Fly," "Les Ondines," "Fairy Tales," "Autumn Leaves," the suite of Mexican dances introduced two years ago, "The California Poppy," "Snowflakes," "Rondino" and the "Dance of the Hours" from "La Gioconda."

Minneapolis Engages Verbruggen

The post of conductor of the Minneapolis Symphony Orchestra, made vacant by the resignation of Emil Oberhoffer after seventeen consecutive years of service, has been filled for part of the coming season by the engagement of Henri Verbruggen. Mr. Verbruggen, who is to spend a long vacation in Europe this summer, will be passing through America on his way back to his work in Australia in the fall and will direct the first twelve weeks of the Minneapolis season. For the balance of the season it is expected that guest conductors will officiate, among those already engaged for a pair of concerts being Albert Coates, Bruno Walter, Ossip Gabrilowitch and Walter Damrosch.

Henri Verbruggen was born in Brussels in 1873. He was destined for the law, but on the advice of Wieniawski and of Gavaert, director of the Brussels Conservatoire, entered that institution when he was thirteen, studied violin with Hubay, later with Ysaye, and graduated in 1889 with the first prize. He played first with the Brussels Conservatoire Orchestra and became concertmaster of the Scottish Orchestra of Glasgow when it was founded in 1893 with George Henschel as conductor. Later he played under Lamoureux in Paris and took up quartet playing there with Prof. Delsart. After experience both as concertmaster and conductor at Llandudno and at Colwyn Bay, he returned to the Scottish Orchestra and in 1892 became its assistant conductor. Next he went as concertmaster with the Queen's Hall Orchestra, London, but his chief interests still lay in Scotland, where he established a flourishing school of music in connection with the Glasgow Athenaeum, also directed opera and was conductor of the Glasgow Choral Union.

GOES TO AUSTRALIA.

In addition to his appearances as a conductor in England and Scottish centers, Mr. Verbruggen directed concerts with brilliant success in many of the continental cities, including Brussels, Berlin, Munich and Petrograd. He conducted the entire Beethoven Festival in London, 1914, and its original and inspiring performances established his position as a conductor of exceptional ability and a profound musical scholar. Next he conducted the three B's Festival in April, 1915, and still further confirmed this impression. At the time of leaving for New South Wales, Mr. Verbruggen had engagements for upwards of eighty orchestral concerts in London and the Provinces during the next season. His selection as director of the New South Wales State Conservatorium was made before the war, from world-wide applications by a London committee, composed of the chief musicians of Great Britain, and also by the Conservatorium Council in Sydney, acting independently.

Besides directing the many activities of the Conservatorium he founded and has conducted most successfully ever since the State Orchestra, which plays the entire year round giving regular series at Melbourne, Adelaide and Brisbane, as well as in Sydney and paying an annual visit to New Zealand. This means that the orchestra has given from 130 to 150 concerts under Mr. Verbruggen's direction each season. His work as conductor is not unknown in New York, where he directed a Beethoven orchestral program with notable success.

Bispham Will Contested

Caroline Russell Bispham, widow of the late David Bispham, is contesting his will, by which three-quarters of a trust estate descended to him from his father was left to Mrs. Bispham and their daughter, Leonie A. S. C. Bispham, and Henrietta M. Ten Eyck, a friend, made the residuary legatee. The contest is made on the grounds that the late singer lacked testamentary capacity when he made the will in August, 1918. The trial began Monday of this week in New York before Surrogate Foley and a jury. The first witnesses, Andrew C. Knoeller and Gwin Walker, also witnesses to the will, testified that Mr. Bispham was sane when he signed the will.



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FRANCES PERALTA.

soprano of the Metropolitan Opera Company, whose work at that institution this season has won for her favorable regard. Mme. Peralta's most recent success was in Mozart's "Così fan Tutte," although she has been heard in a number of other prominent roles during the season just finished. Following her appearance in Atlanta with the company she will join the Scotti Opera Company for some performances. This summer she will again sing at Ravinia Park, at the close of the season, then going to Germany to prepare her roles for next season at the Metropolitan. In addition to her opera work Mme. Peralta will fill several spring festival dates and in the fall will also be heard in some important concerts.

nounced in the MUSICAL COURIER, and will visit this country for the first time next fall. He has been invited by Ossip Gabrilowitch to conduct a pair of concerts of the Detroit Symphony Orchestra and it is understood that he has also been invited to conduct as guest with the Minneapolis Symphony Orchestra and the New York Symphony Orchestra.

PAVLOVA OPENS NEW YORK ENGAGEMENT

Owing to the exigencies of press limitations it is not possible to say more than a few words regarding the opening of Mme. Anna Pavlova's engagement at the Metropolitan Opera House last Monday evening. Under any circumstances a critical discussion is not in order, as the entertainment was for the benefit of the Hope Farm Cottage Community for Children and the MUSICAL COURIER does not publish reviews of performances which are not purely professional. Be it said, however, that even if the occasion had been

one of the regular professional bids for public favor, no criticism of Pavlova would be possible, for her art is of the same exceptional kind that has been revealed to New York on previous occasions with such wonderful results. The great dancer retains all her former grace, poetic imagination, and terpsichorean technic. She is a delight to the eye, and to the imagination, and may be said still to stand unrivaled among her colleagues. The Monday night program consisted of "Amarilla," and the ballet, "Dionysus,"

THE AMERICAN FOLK SONG

By Eugen Putnam

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Just twelve years ago Busoni—"giant among pianists and among musical intellects," as the *MUSICAL COURIER* called him—was making his unforgettable tour of America. He was everywhere acclaimed the greatest pianist since Rubinstein and Liszt, and it was thought that the possibilities of the piano had been so nearly exhausted by his genius as a transcriber and a pianist that this instrument could not hold his attention much longer. Such was our admiration when, on the eve of his departure from our shores, he struck terror to our hearts by issuing a statement containing the following words: "Out of the soil rises the character of the people in tonal forms which are true and its own; and from the root of this plant will grow the folk song. For days I have traversed the great western prairies, to the eye apparently endless, and I have observed myself how much there remains to be done to the soil of this country. The soil is not prepared as yet. That is the thing that must be accomplished first of all, and then the soil will begin to sing the great song of American liberty and unity; and developing in the natural course, the American tonal art will be born. Perhaps you may reply that I have overlooked the negro songs and the old Indian melodies, but these do not tell of the great nation of the United States, and these place the Americans themselves in opposition to the Indians and colored men."

Our Situation

Naturally, our pride was hurt—yes, it was more than that; it was deeply wounded by this statement from Busoni, published in the *MUSICAL COURIER* at the time of his departure, for we had considered ourselves a musical nation! But how could a denial of the accuracy of his "judgment of America as a musical country" be made by our critics or composers in the face of such a thrust from the most devout student of the present age of the music of Bach, Beethoven, Mozart, Liszt, Chopin and others; for surely if the classic masters did not use the folk song, Busoni would not have spoken thus, especially in the face of the fact that he had been led to think we had not any folk songs of our own making? In this connection let me say that I have just been reading of how V. Stefansson, Arctic explorer, is exploding popular beliefs about the supposed frigidity of the far north. I quote from a reliable newspaper: "Stefansson's theory is that popular fallacies about the far north have been handed down to us by writers and rewriters of the 'old stuff' who pose as authorities, though they never were there to check up! How much of our supposed knowledge in other fields is really misinformation? We are open to conviction; let's see your facts!"

But I cannot hold in any longer; so before I begin the discussion of my proof that we have made many hundreds of folk songs that have some very good reasons to be called American in the truest sense of the word, let me tell you that I met a folk song collector in the mountains of Virginia during the summer of 1919 who told me he had collected thirteen thousand folk songs in the Blue Ridge Mountains alone. I have often wondered if he didn't mean thirteen hundred. I was so stunned with the story of this achievement that I felt like throwing my pencil and paper away, for surely he had gathered them all. But he assured me he had only begun. After I had looked over a large batch of his collections, which he produced on the spot, I saw how it might possibly be true, for many of them were very short motives and dance tunes. One of our leading publishers has published many tunes found by this man, and the *Literary Digest*, I am told, has made mention of his work. I would like to give him the name, but you have probably already guessed it. (Cecil Sharp.)

An Invitation

Now, if you will come with me to these same mountains I will point out to you territory projecting into seven states where dwell people who are continually making new and perpetuating old folk songs, as I will prove to you later in this article. Then we will pass down into the valleys of these and other southern states, where romance, love songs, springtimes and golden-leaved autumns abound, for that is where I have made my investigations and found my proof. Songs may be hard to find at first, for the people do not like to sing for strangers. We will not pursue the usual method of the folk song collector by singing some old English ballads, and when we find one they have kept alive and fail to get a new one, conclude they have no songs of their own making. But we will pitch our camp for a while. In the meantime we can pick up as many negro tunes as we wish in the way of practice.

The Proof

Now I will submit, as a matter of logic, three points of proof that we have folk songs of true American flavor which, I assure you, can be found by the hundreds.

First—I will prove that we have folk songs that were constructed on American soil.

Second—I will prove that these songs were shaped by white people, and not by negroes nor Indians.

Third—I will prove that the music is, in some cases at least, unquestionably that of the American white man.

Can I do it? Well, here is the first song I have chosen to prove the first two points, and I will support it with others later:

When I left the State of Georgia,
To Alabama I did go;
There I spied a pretty fair Miss,
Oh, her age, I did not know!

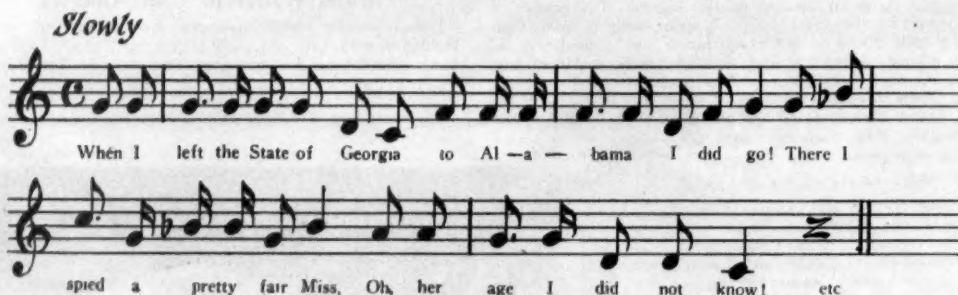
Her hair was of a light brown color;
Her cheeks were soft, her roses red;
Her eyes shone bright as the morning star—
"She's the girl for me!" I said.

When I sleep, I dream about her;
When I'm awake, I have no rest;
Ev'ry moment seems like an hour,
Oh, that pain across my breast!

Her father says he is not willing;
Her mother says it will not do;
So come, my Love, if you are willing,
I will run away with you!

I owe the possession of this folk song to my father, who learned it nearly fifty years ago. In its childlike simplicity, two points are clear: First, it was constructed since Georgia and Alabama were formed, and by a man who lived in both states. It, therefore, deserves to be called American just as much as our national and state governments deserve to be so called, so far as the words are concerned, at least. In the second place, it was the song of a white man, for the girl he loved had light brown hair and rosy cheeks. I will not attempt to prove the origin of the music in this particular case, but it is so well wedded to the words, and evidently shaped and inspired by them, that it may be assumed to be wholly American until it is proved otherwise. It is very simple:

WHEN I LEFT THE STATE OF GEORGIA



But what if someone should find that this tune shows evidence of European influence, would that take away its American flavor? Not necessarily, and let me illustrate. For instance, I suppose no one would dispute the characteristically American nature of Edgar Allan Poe's "Raven," yet one of his most beautiful passages, namely

"And the silken, sad, uncertain rustling of
each purple curtain"

great literary authorities concede is almost a plagiarism of Mrs. Browning's words in "Lady Geraldine's Courtship," namely

"With a murmurous stir uncertain, in the air
the purple curtain."

Why, then, strain at a little European influence in the American folk song? There is no need to strain, for here is one that evidently goes back to the middle ages. It was conceived in the day of tyrants, helmets, conquerors, dungeons, etc. My father traces it back a hundred years from the time he learned it about fifty years ago. It evidently originated in Europe:

I could bear in this dungeon to waste away youth,
Or fall by a conqueror's hand;
But I cannot endure that you doubt my truth,
(While I die in a far-away-land). *Words filed in here.*

Fly away to her bower, sweet bird, and say
That the tyrant is upon me now;
Oh, I ne'er shall mount my steed again,
With a helmet upon my brow.

I give the words to show how easy it is to approximate the date of the formation of the folk song. The music was probably composed when the words were made in the long ago, so why deny the American the same probability in his folk songs? I read in a musical dictionary: "Marseillaise was written and set to music during the night of April 24, 1792, by Rouget de Lisle, Captain of Engineers, at Strassburg." Why not our folk songs also?

I will now quote a number of folk songs to show that these are not isolated examples from which I am trying to prove my point. They follow:

There's a yellow rose of Texas,
I'm going now to see;
Nobody ever loved her,
Nobody, only me.

She cried so when I left her,
It almost broke my heart;
And if I ever find her,
We never more will part.

She's the sweetest rose of color;
To friends, she's ever true;
Her eyes are bright as diamonds,
And sparkle as the dew.

You may talk about your Mary,
And sing of Rosalie;
But the yellow rose of Texas
Beats the belle of Tennessee.

It was certainly inspired since Tennessee and Texas were formed, and furthermore, it seems pitched on too high a plane of sentiment to be of negro origin; also the rhymes, as I will show below, do not betray the stamp of the negro. Here's another:

It's when I'm sad and lonely,
I make my banjo play,
To remind me of my true-love,
When I am far away.

It's fareyouwell forever,
To old Tennessee;
It's fareyouwell, my Lilla, dear,
Don't you grieve for me.

Let me say that the music of both these folk songs is extremely attractive. And now here is one that seems to me to have been made by the negro and the white man jointly. The rhymes are too clever, and they are correctly spelled, and so cannot be the product of the negro entirely; yet the music is distinctly of a negro character, even if the white man started the tune:

Oh! Jeff Davis, you better watch out,
The blue coats are after you to make you shout;
They'll meet you at the band, they'll give you understand,
To let Mr. Abraham have that land (Lincoln).

You can imagine this song was not popular with the white people of the south! Here, on the other hand, is a genuine negro reel, as they call it:

Oh, one of these mornings you won't know,
A hearse will come backing up to your doe (meaning door);
You better be ready and prepare' (for prepared)
To meet your Jesus in the air.

A religious air and this style of rhyme will always betray the negro song.

Finally, I will prove that the amateur musician, the singers among the common people, did not suddenly lose their power to make new tunes when they arrived on American soil, as some seem to think. With all the bigness and strangeness of this new continent to stir the imagination, with all the adventure and the romance of the pioneer days, with all the patriotism of the Revolutionary and the Civil wars throbbing in the hearts of the American people, it does seem remarkable that some writers sit in their libraries and draw the conclusion that we have died musically since we arrived over here. On the contrary, we have kept on singing. It is to my father that I am permitted to speak with so much assurance, and to give the songs quoted above. On recent visits to his home in the beautiful city of Greenville, S. C., he sang nearly fifty of these most fascinating folk songs for me and said if he could remember all he had known in his boyhood, they would amount to many hundreds. But let me get to the proof.

Songs of the Wilderness

Yes, I have made some investigations myself, and one remarkable discovery that I know cannot be disputed. While I was camping on the peaks of Otter (Va.), I was haunted by a wood thrush that sang a most beautiful song the live-long day, and even into the night, until it got hold of my emotions to such a degree that I decided to have it killed, first taking down the bird's song and testing out the accuracy of it before the shot was fired. In a week or two I heard a mountain boy humming almost the identical song and I realized that he had learned it from this wood thrush that had each summer brought its mate to nest in this vicinity. This bird's lovely song, which I give below as accurately as it is possible in our scale of half-tones, had become a folk song. Not only that; there were other wood thrushes there by the hundreds, whose songs were different, as no two ever sing alike, and I have since heard other mountaineers whistling and singing the sad and highly emotional songs of these birds. Surely nobody in all the wide world can claim the songs of these wood thrushes were made in Europe or have the least bit of European influence, for these birds have spent their winters in Central and South America, and their summers in North America, since the world began, and the folk songs derived from them must be distinctly American.

Has it never occurred to the critic that there are thousands of square miles of rural land where the folk song may now be well developed; vast districts of illiterates that would cover whole states, where the folk song may now be having its inception; and mighty wildernesses that need the tribes of Indians to make them look just like they did when Columbus made his voyage in 1492, where the folk song may in future ages spring from the soil, and all this right here in the United States of America?

I close with the music of the wood thrush, now become a folk song, which I offer as one indisputable and absolute proof of my contention, even if the other arguments are open to debate, that we have American tunes totally devoid of European, negro or Indian influence. If the birds can inspire, why not the waterfalls, the rivers, and sounds of the forest ad infinitum?

Here's the message of the wood thrush:

THE MESSAGE OF THE WOOD THRUSH



HARD TIMES BEGINNING TO TELL ON VIENNA'S CONCERT LIFE

Home Talent Hard Hit, While Foreigners Make Cheap Debuts—South America and Yugo-Slavia the Latest Recruits—Erdman and Gieseeking Play—Telmányi Scores—The Swedish Ballet and Other Dancers

Vienna, March 26.—The forecast for the remainder of the current concert season shows a marked change of scenery, with the concert wave taking a decided turn backwards. The prices of commodities here are going up at the same pace at which the Austrian Crown (the only crown of Central Europe, by the way, which has managed somehow to survive the world war) is losing its value, and they have now reached a level which absorbs all available funds at the disposal of the populace, leaving hardly any money for purposes of enjoyment of any kind.

Vienna's amusement places, always an unfailing barometer for the thrift or poverty of the population, are facing hard times. Theaters and concert halls, where the S. R. O. sign had been the rule for years past, are now complaining of poor business, and they are beginning to reduce their activities. The concert schedule for the next few weeks gives ample evidence of these facts. Whereas up to a few weeks ago it was almost impossible for artists to secure a hall here unless booked for months in advance, even the most popular concert houses will now be unemployed for several nights in succession. The "big" artists, apparently, no longer consider the Austrian crown worth travelling and working for, and the smaller local artists are loath to try their luck under circumstances which promise so little public interest. Furthermore, the expenses for the hall and for an advertising campaign of even moderate proportions are so fantastically high as to be prohibitive for the average artist who is not exactly a "box-office proposition"—and there are very few of these around this part of the musical world at present.

But, strange as it may seem, the decreasing number of "home" concerts finds its counterpart in a correspondingly increasing number of concerts by foreign artists. Whereas the breakdown of the Austrian crown drives the former from the local concert field, it is instrumental in attracting the latter by reason of the enormously high exchange rate of their own respective currencies. The average recital in a middle-sized Vienna hall will entail at present an outlay of—say 200,000 crowns, which seems an enormous amount to the Austrian mind, but is a mere trifle to the American who can have the satisfaction of such a concert at a price of thirty-five dollars, while a Vienna appearance with orchestra will figure at about eighty dollars.

This peculiar state of affairs, while it bars the way to the public for many a promising home talent, at the same time smooths the path for many mediocre artists who happen to be in possession of the necessary wherewithal to enable them to pay for a public debut which is frequently premature and, oftener still, entirely unnecessary and useless. Such concerts are profitable only to the concert managers, who eagerly embrace every newcomer, regardless of his or her merits, while neither the cause of music nor the public are benefited by such enterprises, let alone the concert givers who are bound to suffer heavy financial loss and all too often also a severe disappointment.

SALMAGUNDI.

Among the artists visiting us lately, South America was represented—and rather poorly represented—by a cellist named Carlos Olivarez, while Magda Szemere, violinist, and Theodor Szanto, pianist, were the Hungarian exponents. Magda Szemere is gifted but still inclined to sacrifice artistic considerations to the display of a dazzling technic. Szanto is long acknowledged as a fine pianist, and this time made a successful bid for favor also as a composer with his "Variations on a Hungarian Folk Song."

Yugo-Slavia, just recently liberated to political freedom, seems to be engaged in a process of musical development of which young Anton Dobronic is a promising promoter. His piano works as well as a string quartet which we were given an opportunity of hearing, make an attempt at subjecting national melodic elements to modern technical treatment. It is a decidedly interesting experiment.

A FRANZ SCHREKER PUPIL.

Let mention be made of a concert given by Michael Bohnen who is a compelling though at times over-original impersonator of thrilling dramatic roles, but fails utterly when he is required to "deliver the goods" in concert, without the aid of make-up, paint and false beard. To Helge Lindberg we are indebted for hearing Moussorgsky's interesting "Songs and Dances of Death," while the "Love Songs" by Wilhelm Grosz, sung for the first time by Stella Eisner, are melodious pieces modeled after Russian, Hungarian, Tunese and other exotic themes, but strangely devoid of any personal or modern touch which might justly be expected from this pupil of Franz Schreker.

TWO MODERN PIANISTS.

Two pianistic modernists from Berlin, Eduard Erdman and Walter Gieseeking, paid us a visit within a short interval. The important novelty of Erdman's program, next to Moussorgsky's "Pictures from an Art Gallery" and Artur Schnabel's "Dance Suite," was Schubert's unfinished C major sonata, played for the first time with the closing passages furnished by Ernst Krenek. The intricate task of completing the work has been cleverly accomplished by this talented pupil of Franz Schreker. Gieseeking had chosen a similarly modern program, including Cyril Scott, Debussy, Szymanowski, Scriabine and Ravel. His success was great, but one would have preferred to hear from him at least one of the great standard numbers permitting of judgment concerning his abilities as regards style.

The tempestuous, if at times aggressive, temperament of Eugen d'Albert has descended upon us once more, after many years of absence. He is still the unrivalled Wotan of the keyboard, while the place of a Walküre of the piano has been vacant ever since the death of Teresa Careño. Helene Lampi, a Viennese pianist, seems to be an aspirant for such honors; her's is an almost violent temperament but one coupled with a keen intelligence which requires but some more time to mature.

JEWISH FOLK SONGS.

Her counterpart is Juliusz Wolfsohn, a Polish pianist of the more lyrical and pensive kind, never dazzling but at all

times artistic. His "Paraphrases on Old Jewish Folk Songs," published here recently, have found much favor. Wolfsohn's orchestral accompaniments were splendidly led by his former pupil, Ignatz Waghalter, conductor of the Charlottenburg Opera, who on this occasion made his first Vienna appearance. A young Roumanian pianist named Marguerite Gropéano has achieved more than ordinary success here with pieces by Albeniz and Granados, and Alfred Grünfeld, Vienna's own pianist, gave his annual two recitals before overflowing houses. He ever charms his numberless friends with his playing of Schumann, or Brahms, or Mozart, but turns the hall into a veritable madhouse of enthusiasts when returning to his famous encore transcriptions on Schubert's "Trout" and Johann Strauss' "Blue Danube Waltz."

TELMÁNYI'S TRIUMPHANT RETURN.

Unequivocal success with both public and press always attends the Vienna appearances of Emil Telmányi, the Hungarian master violinist. His splendid technic was evinced in the "Symphonie Espagnole" by Lalo, while the Beethoven concerto showed perfect mastery of the classic style, and his rendition of the Dohnányi concerto did not suffer from the memory of Carl Flesch who played it here quite recently—which is saying a good deal.

Anna Fried, a young Vienna violinist who is just about to depart for America, had a farewell recital which gave evidence of her remarkable growth. Her tone is of almost masculine strength and her technical equipment commands respect. A program given by Rudolf Kolisch, a violinist from the Schönberg circle, comprised the Beethoven and Reger concertos in a rather singular and not thoroughly happy arrangement for a small chamber orchestra of ten players, including piano and reed organ. Arnold Schönberg was to have conducted, but in view of supposedly intended Pan-German demonstrations, decided at the last moment to have his place taken by his disciple, Erwin Stein, who conducted with circumspection.

THE SWEDISH BALLET.

Following its Paris success the Swedish Ballet had a short season here. It presented a number of pantomimes

and ballets such as "El Greco," inspired by Greco's paintings and furnished with descriptive music by one of the company's conductors, E. D. Ingelbrecht, and also "The Toy Box," with music by Debussy. Carina Ari, Jolanda Figoni and the leading man dancer and artistic director, Jean Borlin, were the stars of the troupe, which had a cordial reception here. Great success attended two ballets of Swedish national character, "The Foolish Virgins" by Kurt Atterberg, and "St. John's Night" by Hugo Alfvén, who personally conducted his own work. Equally interesting from a pictorial point of view, though lacking the spice and vim to be expected from a Spanish sujet, was a choreographic arrangement of Albeniz' "Ibéria." Wonderful grace and charm informed their "Chopin" a set of well assorted Chopin movements, which were none too well orchestrated, however. Altogether the Swedish Ballet is a delightful experience, fascinating on the pictorial and decidedly stimulating on the musical side.

OTHER DANCERS.

Needless to state that this city of Johann Strauss, justly regarded as the very cradle of the waltz, is literally being swamped by terpsichorean artists the year round. To be quite frank, these aspirants for artistic fame are, for the most part, lady dancers of a rather amateurish sort whose ample means (if not always their own) permit them to dwell in a comparatively bright limelight. Next to the "movies" there is probably no other branch of art—or pseudo-art—more abused by dilettantes on this side of the water. Unscrupulous managers do not hesitate to expose to the public even child-dancers who should more properly be protected by the Children's Work Law and who would do better to attend kindergarten or primary school instead of risking health and morals in the theatrical profession.

Among the very few dancers who may be considered from a purely artistic viewpoint, Grete Wiesenthal, with her visionary creations, still holds the foremost rank. Her present partner is Toni Birkmeyer (said to have been selected by Strauss for the role of Josef in the forthcoming Staatsoper production), who is not a dancer of the intellectual school but rather one excelling by his acrobatic abilities, which are at times astounding. Dancing, after all, is a matter of technical equipment as much as one of mimic expression. This conclusion is the result of watching the work of Albertina Rasch, who is winning successes here just now. So far from being an exponent of the "philosophical" school of dancing, she thrills by the mere brilliancy of her toe technic and, in some numbers of a grotesquely humorous character, cheers the hearts of the audience by her almost boyish pranks.

PAUL BECHERT.

"IL PICCOLO MARAT" HAS FINE GERMAN PREMIERE

Dresden Performance Enthusiastically Received, Though Work Fails to Impress Critics—English and American Singers Score in Concerts—Telmányi Acclaimed in Dohnányi Concerts

Dresden, March 13.—"Il Piccolo Marat," Mascagni's newest work—though not new to the musical world since the first presentation in Rome and Verona about a year ago—has just experienced its initial German performance here, in an excellent translation by Carl Scheidemann. The outward success was big, owing chiefly to the unparalleled performance with Dresden's best forces: Taucher as Marat, Plachke as the Ogre, Elisabeth Rethberg as Mariella, and Kutschbach as the conductor's desk.

The story, based on war episodes of the Nantes Revolutions in 1793, is a mixture of unconvincing theatricality that is hardly apt to stimulate musical inspiration. The music, though partly recalling the early Mascagni, has none of that immediate melodic charm characteristic of "Cavaleria." Some lyrical love scenes, in the second and third act, abound in beautiful sound effects, but even there the tunes are more like Puccini than Mascagni. Rhythmically, harmonically and orchestrally the score is based on the new Italian "verismo." The work was splendidly mounted; so much so that the scenic effects alone are worth seeing, and the musical rendition rivals the best we have had here since a number of years. Indeed, in this respect the new Mascagni work will be a drawing number for Dresden and will, no doubt, act refreshingly on our repertory, which has been rather dull of late. The public was delighted and the applause of the first night nearly brought down the house.

TELMÁNYI ACCLAIMED.

The last symphony concert of the Staatskapelle was led, in place of the absent Fritz Busch, by Paul Scheinpflug, of Berlin and Duisburg. Scheinpflug gave due prominence to his own "Comedy Overture," but treated us to a weak rendition of Tchaikovsky's E minor symphony. Emil Telmányi, the famous Hungarian violinist, recently back from America, was the soloist, playing Dohnányi's new violin

concerto. His exquisite art has been admired here before on many occasions and needs no additional comment. He was enthusiastically acclaimed.

Considerable interest was aroused a few days ago by the Swedish conductor, Tor Mann, who gave an exclusively Sandinavian novelty program. Franz Berwald's overture, "Estrella," is rather more cosmopolitan than Northern. A paraphrase on Grieg's concerto in A minor, by Olaf Wibergh, reflected distinctly Norwegian colors, not only in its new musical garb, but also in the manner of interpretation, which was very striking. Jean Sibelius' first symphony, with its genuine Finnish tints, completed an attractive program.

URSULA GREVILLE SINGS ENGLISH SONGS.

Ursula Greville, of London, in her recent song recital, proved to be a remarkable representative of the coloratura genre. She impressed public and critics alike, which is a great compliment to her interpretative powers, for she sang in English, which, of course, only very few in the audience understood. Excepting Mozart and Stravinsky, the composers presented on the program were unknown here. Walton, Shaw, Mase, Bainton, Boughton, Foulds, Gibbs, White, Williams, Harrate, Fogg, Taylor and Besly were heard here for the first time; the impression on the whole was favorable, but it is not wise to judge the whole school critically after a few short samples. Maurice Besly was an able accompanist.

AN AMERICAN COLORATURA.

Another coloratura, Irma Wolf-Zeidler, American, repeated her fine success of last year. She excelled chiefly in such florid numbers as Alabieff's "Nightingale" and Volkmann's "Die Bekehrte." Her rendition of a Mozart concert aria approached perfection.

A. INGMAN.

BIRMINGHAM (ENGLAND) LIKELY TO MAKE MUNICIPAL ORCHESTRA PERMANENT

Deficit Heretofore Paid by Municipality Caused Bitter Controversy—Matter Now Practically Settled and Orchestra Probably to Be Put on Firm Financial Basis

Birmingham, England, April 3.—Appleby Matthews, director of the Birmingham Municipal Orchestra, has just returned from an invitation visit to Berlin, having enjoyed the distinction of being the first English conductor to appear in Germany since the war. He conducted the final concert of the season in the Town Hall last evening, and an immense audience welcomed him back from Germany with far more than the usual British enthusiasm.

The Birmingham Orchestra is the only musical organization in England the support of which, outside the revenue from concerts, is undertaken by a municipality. Concerts are given on Sunday evenings from September to April by a body of about fifty musicians. The prices of admission are low, ranging from one shilling to three and six. On less frequent occasions, about six times during the season, a more pretentious concert is offered, the orchestra being enlarged to about eighty. At such times somewhat more is charged for admission, but the deficit on each of the two seasons of the organization's existence has been in the

neighborhood of twenty-five hundred pounds. This sum has been met by the municipality, and at the end of the 1920-1921 season a bitter controversy arose, many people objecting to the drain upon the city.

While the difference between the money taken in for concerts and the actual cost of maintaining the orchestra has been as large this year as last, the people of Birmingham are apparently reconciled to the situation and in favor of continuing the institution on such a basis. Arrangements for next season are being made, however, which are expected to result in greater material success, and to put the Municipal Orchestra on a firm financial footing.

The director, Mr. Matthews, is also conductor of the Birmingham City Police Band, an organization which he established, and by dint of much time and labor over a period of several years, has brought to a degree of perfection, furnishing much ground for the contention that it is one of the finest police bands in the world.

MARC T. GREENE.

May Peterson Severely Injured

May Peterson, the Metropolitan Opera soprano, living at 483 West End avenue, was dragged thirty feet and knocked unconscious Monday evening when she was struck by an automobile while crossing the street in front of her home.

With Miss Peterson was Col. E. C. Thompson, of this city and Amarillo, Tex. He was knocked down but not injured. The automobile, a touring car, was driven by Fred W. Scott, of 22 West Sixtieth street, who said it belonged to a Japanese banker. Colonel Thompson and Scott placed Miss Peterson in the automobile and took her to Roosevelt Hospital.

Miss Peterson suffered lacerations of the head, a fractured left shoulder and many bruises. She was unconscious for an hour. At 11 o'clock she was taken to her home and was placed under the care of her own physician. Colonel Thompson said there was no policeman in sight when the accident occurred. On Tuesday morning she was resting as comfortably as could be expected.

Grainger in California

Percy Grainger gave a recital in the Philharmonic Auditorium, Los Angeles, on Tuesday evening, April 25, and will make a second appearance there with the Philharmonic Orchestra, as soloist and guest conductor, on April 30. He will conduct his three compositions—"Molly on the Shore," "Irish Tune from County Derry" and "Shepherd's Hey." Mr. Grainger is returning east just in time to appear at the Newark Festival on May 8.

Husband Opposes Matzenauer Divorce

Margaret Matzenauer has found that her suit for divorce against her husband, Floyd Grotzbach, will not go uncontested. On April 24 Grotzbach, who is now in California, through his attorney filed an answer to his wife's suit in the Supreme Court at White Plains, N. Y. In this answer he admitted that one paragraph of his wife's allegations is correct, but denies any knowledge or information as to the truth of the other six charges.

Paul Kempf Purchases The Musician

The monthly educational magazine, *The Musician*, established in 1895, was sold this week by its publishers, Henderson Publications, Inc., to Paul Kempf, who has been identified with musical journalism in New York for the last sixteen years. *The Musician* is concerned exclusively with the interests of students and teachers of music.

Harriet Foster Pupil Sings for Radio

On April 6, Beleska Malinoff, a pupil of Harriet Foster, sang at the radio concert at station W. U. P., Fort Wood, Bedloe's Island. Among her numbers were two arias, "Vissi d'Arte" from "Tosca" and "Musetta's Waltz Song" from "La Bohème." In addition to a naturally beautiful voice, Miss Malinoff sings with true artistry.

Zanelli Joins Scotti Opera

The South American concert tour of Renato Zanelli, the Chilean baritone of the Metropolitan Opera Company, has been delayed in order that Zanelli might remain in this country a while longer. He will be one of the principals with the Scotti Opera Company when it starts on its tour on May 1.

Bernice Mershon to Sing "Carmen"

Bernice Mershon has been engaged to do some guest performances of *Carmen*, a role in which she has had considerable success, with the Montreal Grand Opera Company.

Reed Miller Is Soloist with Beethoven Society

Reed Miller, having established a record by singing five Lenten oratorios and sacred cantatas in New York during

Holy Week, appeared as soloist with the Beethoven Society of New York, April 19. Mr. Miller sang a duet from the "Jewels of the Madonna" with Van der Veer, Siegmund's Love Song from "Die Walküre," and a group of songs.

Mengelberg in Farewell Concert

Willem Mengelberg will make his last concert appearance of this season with the Philharmonic on Sunday evening, April 30, at the Metropolitan Opera House. Philharmonic subscribers will not have Mengelberg to themselves at his last concert, however, as many regular attendants at the other symphony concerts in the season will be present. A block of seats for the concert at the Metropolitan Opera House has been reserved for students of Columbia University.

The Philharmonic Society held its annual meeting last week and re-elected Nicholas Murray Butler and Frederic A. Juilliard members of the society's board of directors. Walter W. Price and Scipione Guidi were chosen as new members of the board, and Henry E. Cooper, Otto H. Kahn, Clarence H. Mackay, Nelson S. Spencer and Charles Triller were elected trustees of the society.

Hans Hess to Play for K. S. A. C. May Festival

The Kansas State Agricultural College of Manhattan (Kan.) has engaged Hans Hess, cellist, for an artist recital on May 4. His accompanist, Juul Rosine, will be at the piano.

On Mr. Hess' spring tour he will be heard in Des Moines (Iowa), May 8, in a program with the Allsberry String Quartet, with which organization he will play the Schubert string quintet. He will also be heard in a group of solos.

New Wilmington to Hear John Powell

John Powell, who has been filling engagements in the South, will come North early in May to play a number of recitals, the first of which will be given on May 11 at New Wilmington, Pa. The critics of Fort Worth, Texas, papers had nothing but the highest praise for Mr. Powell in their articles, following his recent appearance in that city. One of the comments in the *Record* was to the effect that this remarkable American composer-pianist is indisputably one of the geniuses of the present day.

Koshetz at De Witt Clinton April 30

On May 30 Nina Koshetz, Chicago Opera soprano, will sing at one of the New York Evening Mail concerts to be held in the auditorium of the De Witt Clinton High School. Mme. Koshetz will render some of the characteristic Russian songs that have brought her favor in this country and abroad.

Puccini's "Turandot" Soon Ready

Rome, March 30.—Puccini announces that his new opera, "Turandot," will be completed very shortly. The rights of the libretto, prepared from Forzano's comedy, "Sua Eccellenza Sly" have been secured by Franchetti. It was at first reported that Puccini would set this book. D. P.

New Petrauskas Operetta to Be Heard May 20

A new operetta, "Boy or Girl," from the skilful pen of Mikas Petrauskas, the Lithuanian composer and tenor, will have its initial performance Saturday evening, May 30, at the Dudley Opera House, Boston. The cast will comprise members of the Gabija Society and pupils from the Lithuanian Conservatory of Music.

Golde Engaged for De Feo Opera

Walter Golde, the accompanist and coach, has been engaged as conductor for the summer season of the De Feo Opera Company at Baltimore.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

New York School of Music and Arts—Ralfe Leech Sterner offers scholarship to voice student and Frederick Riesberg offers scholarship to piano student. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of free prizes and scholarships awarded to students whose talent is backed up by intelligence, ability, hard work and character. The Faculty Scholarship is annually awarded to that graduate from the regular courses who has proved himself to be the best student during the year. Dr. Frank Damrosch, director, 120 Claremont avenue, New York.

A Re-engagement for Edgar Fowlston

Edgar Fowlston's singing was so well liked in Richmond on Friday, April 14, that he has been re-engaged for another appearance there next season.

Mary Jordan Booked for Wellsville

Mary Jordan, who has recently been appearing in the South, will give a recital May 7 at Wellsville, N. Y.

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A FEW COMMENTS:

The audience fairly went wild over some of the stirring numbers, thrilled by waves of harmony.—*Herald*.

The audience of twenty thousand was made up of all classes. Many who stopped but to hear one piece remained for the whole program—and there was a reason.—*Saturday Night*.

A fine band—full-toned and well balanced.—*Star*.
Musicians of eminent ability, artistic ensemble, freshness, depth and imagination.—*Globe*.

An undoubted success; encores were continually demanded and generously granted.—*Mail*.

Truly delightful.—*Musical Canada*.

The body of tone is excellent, the quality of the wood winds especially round, the usual harshness of reeds of a military band being entirely absent.—*World*.

Applause of an enthusiastic nature was the rule, and the Irish won many admirers.—*News*.

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FITCHBURG'S UNIVERSITY EXTENSION CONCERTS ENJOYED

Other Items of Interest

Fitchburg, Mass., April 15.—The local course of the state department of University Extension in "Appreciation of Music" has attracted so large an average attendance that it has been decided to extend the series of meetings and lessons from the usual course of six weeks to ten weeks, the class meeting in Chamber of Commerce Hall on Tuesday afternoons. The enrollment is slightly over 100 and the attendance at the four lessons already given has been perfect. Henry L. Gideon of Boston is the instructor. The supplementary series of four additional meetings will open on April 11.

Addie (Kathans) Cleveland, wife of E. E. Cleveland and a well known teacher of mandolin and banjo in Fitchburg for the past thirty years, died at her home in this city on March 21, after a long illness.

HERBERT C. PEABODY PRESENTS LENTEN ORGAN RECITALS.

In accordance with his annual custom, Herbert C. Peabody, organist and chorister at Christ Episcopal Church, is presenting a series of Lenten organ recitals at the church on Friday afternoons during Lent which are being attended and enjoyed by large congregations. Solos and quartets by local vocalists add to the pleasures of each service. Those who have already appeared as assisting artists are Dorothy Parks and Edith Congram Dole, sopranos; Florence M. Hersom and Mrs. Leroy Tucker, contraltos; Henry J. Clancy, tenor, and Herman S. Cushing, baritone.

NOTES.

The Neptune Singing Society, a large group of Swedish speaking musicians from Gardner, Mass., assisted by Elsa Nordstrom of Worcester, violinist; Helen Quigley of Gardner, soprano, with Olivia Johnson, also of Gardner, pianist, gave a concert at the Swedish Lutheran Church, on the evening of March 17, which was enjoyed by a large audience, including many music lovers in addition to the people and friends of the local church. Miss Nordstrom proved an unusually talented young violinist. The program also included a duet by Rudolph Enstrom and Edwin Lind, of the club.

The weekly rehearsals of the Fitchburg Choral Society have been made more than ordinarily interesting this season through the use of a double quartet from the chorus in preparing certain sections of the choral works to be presented at the coming festival. This group of singers includes Alice Wellington Lyon and Katharine Smith Fales, sopranos; Mrs. Leroy Tucker and Mrs. Arthur Sanderson, contraltos; Henry J. Clancy and Arthur M. Ferson, tenors; and Herman S. Cushing and John H. Longden, basses.

At the meeting of the Fitchburg Woman's Club on March 15, the music department presented a program comprising excerpts from the choral works to be presented at the coming Fitchburg Music Festival, accompanied by papers explaining the several works, written and read by

Herbert C. Peabody. Eight well known local singers participated, with Mabel E. Sheddon at the piano.

Neighboring cities and towns have been enjoying various musical events of interest during the season now drawing to a close, the musical spirit of Fitchburg being reflected to a considerable extent throughout the section. In the adjoining city of Leominster, the Men's League of the Pilgrim Congregational Church has presented a fine series of concerts by Boston artists, which closed on February 15 with a concert by the Pilgrim Male Quartet; the monthly Sunday evening vespers services at the First Unitarian Church have brought many well known Boston and Worcester artists to the city; The Thursday Musical Club presented Anne Roselle, soprano, and Maurice Dambois, cellist, both of New York, in a joint recital at City Hall on January 20. The Employees' Benefit Association of the Viscold Company offered an unusually successful Sunday afternoon concert on March 19 when Arthur Brooke's Symphony Players, including fourteen members of the Boston Symphony Orchestra, rendered a fine program, assisted by Edith Weyer, mezzo contralto, and Kathryn Perkins, harpist.

The Community Chorus of Ashburnham made its initial appearance in Fairbanks Hall in that town on February 25, under the direction of Mrs. Harold White. The program was miscellaneous, closing with the cantata, "The Building of the Ship." The soloists were Beulah Garside of Athol, soprano; Olive Thatcher of Athol, contralto; Harold White of Ashburnham, tenor; Carrol Balcom of Athol, baritone, and Lucia Hutchins of Fitchburg, reader. Daisy Sawtelle of Ashburnham was the accompanist.

C. C. M.

Marie Stapleton Murray Sings in Danbury

Marie Stapleton Murray sang the soprano role of the oratorio "Elijah" when it was given by the Community Chorus at Danbury, Conn., Sunday afternoon, April 2. She was one of the visiting artists from New York, and was enthusiastically greeted by the large audience, her charming stage presence and sympathetic treatment of the role immediately winning favor with her hearers. She was first heard in a selection from Costa's "Eli," "I Will Extol Thee." The Danbury Evening News commented thus the following day: "Mrs. Murray's singing is marked with a great deal of style and finish. Her notes are clear and round and of a beautiful lyric quality."

Margel Gluck Receiving Many Dates

The Betty Tillotson Concert Bureau is having unusual success with the young artist, Margel Gluck, violinist, who is now under her management. Miss Gluck recently returned from Europe after many years of study and concertizing on the continent and in England. Miss Gluck enjoyed a long concert tour as the assisting artist to Louisa Tetrazzini, and for two years she was soloist with John Philip Sousa on his tour throughout the United States and England. Miss Gluck has been booked for a concert tour in Canada for the early fall.

New York Singing Teachers' Concert

The Boone Studios in Carnegie Hall were filled to capacity by an interested audience of professional musicians on Tuesday evening, April 11, the occasion being a concert given by the New York Singing Teachers' Association, at which songs by four American composers were presented, each composer playing the piano accompaniments to his or her own songs, which were rendered by singers of their own choice, thereby insuring interpretations as the respective composers desired.

The program opened with a group of songs by Dwight Fiske—"The Bird," "Night-time, Day-time," "Open, Open," "Sleep," "Mary and I" and "Shadow March"—delightfully interpreted by Dorothy Fox, soprano.

Fay Foster's group—comprising "Dusk in June," "My Menagerie," "Sleep, Little Child, Go to Sleep," "Secret Languages" and "When Lovers Part"—was rendered with sincerity, dramatic fervor and warmth by Pauline Jennings, soprano. Miss Foster preceded each of her numbers with a few appropriate remarks.

Mabel Wood Hill, who, like Miss Foster, gave descriptions of her songs, presented "Ebb Tide," "Snow in the Hills," "Alone," "Old English Lullaby" and "The Gull." She had the assistance of Lotta Madden, soprano, who sang charmingly and infused much warmth into her work.

The closing group was by Elliott Schenk and comprised "A Parting," "The Deep Sea Pearl," "Panfilo's Song," "I Turn My Eyes, Oh Love, To Thee," "Love Song of the Nightingale" and "Over the Sea to Skye." Lionel Storr, bass baritone, interpreted these songs masterfully and gained for himself sincere applause.

After the conclusion of the program, George E. Shea, president of the New York Singing Teachers' Association, thanked the composers and assisting artists for the treat offered.

Warren Ballad Concerts at Carnegie

Frederick Warren, organizer and director of the Frederick Warren Ballad Concerts, which have been a feature of the concert season in New York for the past three years, announces that their success calls for a larger auditorium and that next winter they will move to Carnegie Hall. The series will consist of six concerts on Saturday evenings, beginning November 4 and ending April 14, with a possibility of some extra matinee concerts. As heretofore, Mr. Warren will enlist the services of only the best artists, and the programs are to be made up exclusively of numbers in English.

Six Engagements in Two Weeks for Bryars

Mildred Bryars, contralto, who recently returned from filling engagements in Kansas and paying a brief visit to her home in St. Louis, has a busy spring ahead. April 22 she sang at Flushing with the glee club and on April 25 with the Choral Society at Lowell. April 29 she will appear at the Allentown Festival; May 3, at Rutgers College; 5, at Providence, R. I., with the glee club, and 6, at the Newark Festival. Miss Bryars is also engaged to sing with the New York Symphony Orchestra at Chautauqua next August.

ISIDORE BRAGGIOTTI

The Florentine Vocal Authority

In response to an insistent demand, Mr. Braggiotti has decided to remain in this country for the present and will continue to divide his time between his New York and Boston studios.

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ALTHOUSE

Leading Tenor Metropolitan Opera Company

"Creates Furore" as Soloist with the Cincinnati Symphony Orchestra March 24 and 25

"Yesterday's concert afforded the climax of the season from the viewpoint of program construction, as well as performance, and because of the presence of a soloist whose virtuosity may not be disputed.

"Notwithstanding the magnificent concert by the orchestra forces, courtesy demands that critical comment first should be made of Paul Althouse, noted American tenor, who made his Cincinnati debut yesterday. Here is a soloist who possesses all the qualifications that a singer should possess, magnetic personality, a superb vocal organ, and sound musicianship. Robust in style and delivering his musical message in a manner essentially dramatic, Althouse has a voice that is at once so sweet in quality, and so warm and flexible that it is a veritable spell that he casts. Rich, and crystal pure throughout its compass, his tone has that agreeable penetrating quality that makes his singing peculiarly convincing and effective. There is never any doubt about his conception of the work he has in hand, for even in the most powerful crashes of heavily scored orchestral accompaniment his voice stands forth in bold relief.

"His first number was the aria, 'Depart, Fair Vision,' from Massenet's 'Manon.' The artist's clear French diction was masterly, and his interpretation extremely poetic. It is doubtful if the 'Celeste Aida' aria by Verdi ever has been more effectively rendered than it was by Althouse yesterday. Seldom has it been sung so well. The furore that he created necessitated two encores, the first of which was 'The Great Awakening.' For a second encore Mr. Althouse sang the ever effective aria from 'Pagliacci.' — *Cincinnati Enquirer*, Mar. 25, 1922.

"The appearance of Paul Althouse, tenor, as soloist, proved to be one of the conspicuous musical events of the winter. Althouse's voice is a ringing tenor of extraordinary richness and beauty of quality, matched by a bigness of volume and artistic finish of production. Mr. Althouse has earned a wide reputation as a dramatic singer, qualities which shone



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resplendent in his performance yesterday afternoon. His numbers were 'Depart, Fair Vision,' from Massenet's 'Manon,' which he gave with great beauty of tone and with impressive feeling, and 'Celeste Aida,' from Verdi's 'Aida.' The singer at once won the esteem of his audience, who gave him an uproarious reception. After a prolonged applause Mr. Althouse responded with two encores, a dramatic ballad by A. Walter Kramer and the aria, 'Vesti la giubba,' from 'Pagliacci.' — *Cincinnati Commercial Tribune*, Mar. 25, 1922.

"One of the season's most brilliant concerts was that given by the Cincinnati Symphony Orchestra with Paul Althouse, as the assisting artist. He sang two arias, the 'Depart, Fair Vision,' from Massenet's 'Manon' and 'Celeste Aida' and as encores responded with the 'Vesti la giubba,' from 'Pagliacci' and A. Walter Kramer's 'The Great Awakening.'

"Mr. Althouse has one of the finest dramatic voices in America today. Extremely powerful, it is under splendid control and does not lose its quality in soft passages. Besides which he has a diction which is a joy to hear." — *Cincinnati Post*, Mar. 25, 1922.

Letter by A. F. Thiele, Manager of the Cincinnati Symphony Orchestra

March 27, 1922.

Haensel & Jones,
Aeolian Hall,
New York City, N. Y.

Gentlemen:

Paul Althouse, tenor, appeared for the first time in Cincinnati with the Cincinnati Symphony Orchestra under the direction of Eugene Ysaie on Friday afternoon and Saturday evening and made a colossal success. His beautiful singing aroused tremendous enthusiasm and he was obliged to sing two encores after his second number which is an unusual procedure at a Symphony Concert.

I am much pleased over the success he has made here and I hope that we may have him again next season.

Very truly yours,

A. F. Thiele
Manager

"Mr. Paul Althouse, tenor, was the soloist who received an ovation from his hearers whom he mightily pleased. His is a well-developed tenor voice of fine quality and even registers. It is sufficiently forceful to sing with effect such operatic airs as 'Celeste Aida' and the air from 'Pagliacci' given as an encore.

"Mr. Althouse has a delightful platform manner, an engaging and unstudied personality which, as a concert singer, goes far, even had he no other qualities to favor him. His is more than the average voice, conducted with warmth and intelligence and respect for operatic traditions, which also is far above the average." — *Cincinnati Times-Star*, Mar. 25, 1922.

MANAGEMENT:
HAENSEL & JONES

Aeolian Hall

New York, N. Y.

HERBERT WITHERSPOON COMPARES PROBLEMS OF STUDENTS OF TODAY WITH THOSE OF YEARS AGO

"In All Branches of Life Today We Have Been Specialized to Death," He Declares—The Causes of This "Degeneration"—The Necessity of Encouragement and Inducement Toward Serious, Painstaking Work Which Will Give Them a Solid Foundation for Their Future Careers

I have recently been interested in forming, in my own mind, a comparison between conditions and problems facing the student of today and those faced by the student of twenty-five or thirty years ago. It is interesting to see how conditions, in some ways, have been vastly improved, but how in other ways the gain has either been very slight or perhaps there has been no gain at all. As the desire for exact and definite instruction has increased, the art side of the student's work has been unfortunately lessened in importance.

In all branches of life of today, we have been specialized to death. This has been unfortunately particularly true of the teaching of singing, and one of the greatest weaknesses to be contended with today is the lack of real artistic work and the study of interpretation and the real message of the singer.

Our pupils for the past decade have been wandering about in search of different vocal methods. Most of the teaching has been conducted upon a purely physical plane, with little or no development of the imagination of the artist. All kinds of methods have been invented and taught, sometimes with a view to showing the singer a quick road to glory and sometimes with a view to giving him exceptional qualities, power or range of voice, but there has been a deplorable lack of cultivation along real musical and artistic lines. The result has been that orchestra conductors and musicians in general have held the singer in contempt as

not being a real musician, and this in only too many cases has been justified.

I have examined, in my visits around the country, pupils who have taken degrees as having graduated from conservatories, who had absolutely no knowledge of the classical repertory. Many facts I could cite would be almost unbelievable. There has been a widespread teaching on the other hand, and it is a curious contradiction, that singers need not go through the same kind of technical training that violinists and pianists are obliged to endure, and need only sing piece after piece until they finally become great singers. This kind of instruction has been supplemented by certain fads and fancies which are supposed to govern the production of tone, but which never work. We may find many reasons for this evolution or degeneration or whatever we may please to call it. We may perhaps trace it to the craze for ultra-realism and exaggeration, the insincere desire "to put it over," to use present slang, but the reason is not of much importance. The fact remains that singing has degenerated and that we have few, if any, great singers to take the place of the old ones who have either died or passed out of their careers.

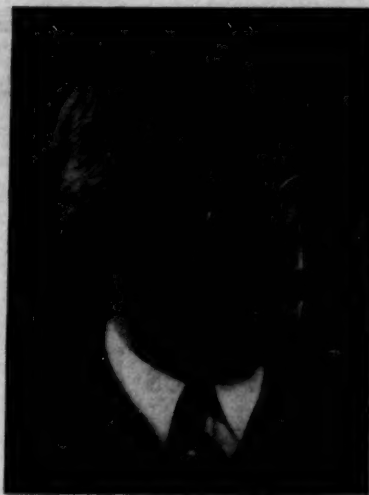
There seems to be prevalent almost a hatred of real hard persevering daily work, and if the period before and during the war has been responsible for this, it is time now that we outgrow it and bent all our energies toward the development of real efficiency again.

Pupils come to me from all over the country who have no knowledge whatsoever of the classics, who have never sung anything of Bach or Handel or Gluck or Schumann or Schubert, but who have been taught in a most desultory fashion one or two showy arias, which their technic does not allow them to really sing, and a few commonplace cheap modern songs with a public appeal. The average pupil who comes to me cannot sing even a good scale. They are taught a few rapid, showy exercises, a very few, and their heads are filled with a lot of outlandish ideas about vocal production.

The human voice can be trained to perfection in a manner competent to deal with real music only by the same methods necessary for the training of the violinist or the pianist—that is, by hard, persevering, but simple technical work, based upon the equally simple laws of co-ordination which govern the human voice and the human breathing apparatus.

If we examine the methods in vogue during the periods when great singers were created, we will be surprised at their simplicity rather than at their complex methods. Modern science has contributed much knowledge about the human throat and the human vocal organs, of which very little really concerns the singer. The modern study of phonology has taught us much, on the other hand, about natural tone governed largely by perfect pronunciation, which is of the utmost value to the student, and from this knowledge we have developed a system of phonetics which can cure many faults and many injured voices, but which, on the other hand, will never teach people to sing, but, as one might say, will only prepare the singer for the study of singing in a natural, healthy manner.

Singing is just the same as any other art. It is partly, and only partly, physical, and largely, very largely, mental and imaginative. I have collected, for instance, a large number of modern fads and fancies of vocal production, which I shall publish in my book and which I am sure will astound the uninitiated. It is surprising that teachers do not study more carefully the old textbooks of exercises and from these draw their own healthy conclusions as to how the great voices of the past were developed. It is a perfectly simple thing to understand just how the old teachers taught, in spite of the fact that we are told in books and interviews that the old teachers left no record of how they taught. In my opinion they left very definite, concise and simple rules, which, if followed today, will produce just as good results now as they did then, and it is along these lines that I do my work. The voice is developed solely and entirely by means of the same breathing taught at the time of Handel as can be taught today, and by securing by simple, healthy and regular practice a co-ordination between the breath and the vocal organs, which today we understand more thoroughly and more scientifically than ever before; but it is a curious and very encouraging fact that the best investigators of the true physiology of voice have only



HERBERT WITHERSPOON.

proved the wisdom of the old school and have not invented in any way a new vocal method.

I find a deplorable lack of instruction in matters of what we call diction and pronunciation and their relation to the real singing tone, and the same deplorable lack of instruction in the simple, natural and healthy method of breathing and breath control. Theories advocated and taught broadcast are false, have no basis in fact, and accomplish nothing but ill results, and modern fads of so-called voice placing and exaggeration of peculiar kinds of resonances have only contributed their share to the ruin of voices and to the inability to sing high notes with comfort to the singer and pleasure to the audience.

It seems to me that the degeneration in the art of singing is due to two chief causes—first, to the unwillingness of pupil and teacher to go through the simple natural technical study necessary for the development of the perfect scale, even range, and the healthy, free, natural emission of tone, and, secondly, to the lack of study of the classical repertory. Nobody can become a great singer by the study of only exaggerated modern music or cheap sentimental ballads. If one is going to develop the real art of singing, he must study the repertory of the eighteenth and early nineteenth centuries, so that he will develop the voice as an instrument, train his mind as a musician, and thereby develop not only his physical voice, but his imagination, his sense of proportion, good taste, style and the kind of authority in art which gives him a commanding place in the world.

Feeling as strongly as I do about these matters and about the necessity for the spread of these ideas, I have put myself in touch with organizations outside of my own. For instance, I am going to Ithaca because I believe that these principles can do good and because I believe we can develop the vocal department at the Ithaca Conservatory of Music in such a fashion as to produce results worth while.

I hope to do the same thing in other conservatories or colleges, and I am training many teachers with this in view, so that our ideas may be carried as broadcast as possible.

People have asked me how I could find time to go to Ithaca, in view of the great amount of work demanding attention at home. I go to Ithaca but once a month, teaching in classes as I do in New York, as well as a few private lessons, and I depend upon teachers like John Quine, whom I have placed there, to carry on my work during the time when I cannot be there. The results have been so encouraging that I have been well repaid for my trouble, and I believe Mr. Williams and Mr. Egbert are going to make a great conservatory out of their present plant.

History teaches us that there is always after every war a period of utmost confusion and uncertainty, founded largely upon a kind of demoralization which destroys the love of work for the sake of the work itself.

In our own case in America, thousands of men made two or three times their usual salaries or profits and the spirit of get-rich-quick spread throughout the land in such a fashion as to make money the chief object and not the real interest in the work which one was doing.

It is not surprising to find the same spirit in the artistic efforts of the day. I have recently talked with several of the great men of the country, manufacturers, college presidents and other educators, and I have not been surprised to hear them all express the same opinion about the lack of efficiency and the lack of real ambition in work. One great manufacturer told me, for instance, that he calculated that efficiency had gone down just about in proportion as wages went up. One college president told me, in no uncertain terms, that the average efficiency of the college student had gone down 33 1/3 per cent.

I feel that we have all noticed the same thing in the students of singing or of other branches of music. We say that such is the spirit in the air, but there must be some definite cause. The main thing now is to conquer it by giving pupils every possible encouragement and inducement toward serious, painstaking work, which will give them a solid foundation for their future careers. That is the reason why I have above called particular attention to the fact that the so-called specialization in all branches of work has gone too far.

I do not believe any singer can become a great singer by mere attention to some kind of technical, physical method. The singer is an artist. If he is not that by nature, he will never succeed, no matter how much so-called technic he may acquire. His study of technic must go hand in hand with the development of his imagination and of his art, so that both may be developed proportionately to each other.

Our singing teachers therefore should be men and women who are primarily artists and who recognize that the correct technic of singing is a very simple matter, which must be developed not only in a mechanical way, but in an inspirational and imaginative way. In other words, they must

(Continued on page 57)

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MEMPHIS HEARS A HOST OF NOTABLE ARTISTS

Anna Roselle and Crimi, Cecil Arden, Frieda Hempel, Anna Case, Dambois and Mrs. Edward MacDowell Received with Delight by Large Audiences—Opera Club Gives "La Bohème"—Russian Grand Opera Company Gives Splendid Performances

Memphis, Tenn., April 8.—The Beethoven Club concert, March 3, at the Lyric Theater, was one of the pleasing attractions of the musical season. The audience enthusiastically expressed its appreciation of the two artists—Anna Roselle, soprano (who substituted for Jeanne Gordon), and Giulio Crimi, tenor, who combined in a program of artistic merit. Opening with a duet from "La Bohème," Puccini, followed by a group by Miss Roselle, the artists were thoroughly delightful. Miss Roselle was perhaps enjoyed most in the "Vissi d'Arte" from "Tosca," and the appealing "Musetta Waltz" from "La Bohème." Mr. Crimi's voice is rich and full, and he is an artist from every viewpoint. He sang the aria, "Una furtiva lagrima," Donizetti, and other songs so beautifully that he was recalled a number of times. The final duet, from "Aida," was a fitting climax in which both artists scored heavily. Frederick Bristol, the efficient accompanist, gave two piano numbers and an encore.

OPERA CLUB GIVES "LA BOHEME" AS THIRD OFFERING.

Members of the Opera Club, of which Mrs. B. F. Turner is the capable and charming president, were delighted with the presentation of "La Bohème," Saturday night, when Mrs. Claude Tully assumed the role of Mimì, and also Musetta; Heber Moss, Rudolph, and Richard Martin, Marcel and Colline. The cast was fine, and "La Bohème" was the most enjoyed of the operas given this season. Mrs. Tully was a charming Mimì, and her interpretation of this role, and Musetta in the favorite waltz song, was lovely. Heber Moss was in good voice and he was warmly received. Richard Martin, who always sings well, was heard most in the duets with Mrs. Tully and Mr. Moss, the blending of the voices being pleasing. Adolph Steuerman, director and accompanist, gave splendid support. Miss Farrington read the libretto in her delightful manner.

RUSSIAN GRAND OPERA.

"Boris Godunoff," Moussorgsky's opera, was given March 12, at the Lyric Theater, under the management of the Cortese brothers. Mr. Lukin was impressive in the title role, singing it excellently and receiving an ovation. Miss Bourskaya, as the Polish Princess, and her associates contributed to a delightful performance, and Memphians are looking forward to a return engagement.

CECIL ARDEN SOLOIST WITH MUNICIPAL ORCHESTRA AND CHORUS.

The largest and most enthusiastic audience of the season greeted the Municipal Orchestra and Chorus, March 21 at the Lyric Theater. To the faithful lovers of music and the earnest and untiring efforts of the director, Arthur Nevin, the members of the Symphony Orchestra and Choral Society, much credit should be given for developing municipal music in Memphis. The selections by the orchestra were excellently performed, including the andante movement from Tchaikowsky's fifth symphony, and several other numbers, "Les Patineurs," Waldteufel, perhaps being most enjoyed. The choral numbers were the prayer from "Cavalleria Rusticana" and "Almighty Lord," both by Mascagni, and the lovely Strauss "In Praise of Song," with full orchestra accompaniment. Cecil Arden, soloist, a native South Carolinian, was charming and attractive. "La Coppia," a Puccini composition arranged by Buzzi-Peccia, showed the beautiful dramatic quality of her voice, and was repeated. The orchestral accompaniment was used for the first group, while Mrs. Earl Morin was the accompanist for the second group. Miss Arden was compelled to give encore after encore. Mr. Nevin has undoubtedly demonstrated to Memphians that music is one of the very important essentials to a city, and has also proven that Memphis has a municipal orchestra that is a credit to the city, and that there is a wealth of talent in both organizations.

FRIEDA HEMPEL AGAIN TRIUMPHS IN MEMPHIS.

That an artist can fill a return engagement and be accorded an ovation surpassing the first visit, was proved Wednesday night, when Frieda Hempel renewed old friends and won new ones. The Beethoven Club's series of Artist Concerts was brought to a close for the season with Miss Hempel's appearance at the Lyric Theater before the largest and most enthusiastic audience of the musical year. Never has the Schubert "Ave Maria" been so exquisitely sung here. "The Vesper Hymn" and "The Virgin's Lullaby" were gems. The climax of the evening was Miss Hempel's interpretation of the aria, "Carnival of Venice" from "The Brides of Venice." The applause that followed was increased when it was announced that "The Blue Danube" would be sung by request. "The Night Wind," by Farley, was done so effectively that Miss Hempel had to repeat it. "Dixie" was given as no one but Frieda Hempel could give it. Conrad Bos again distinguished himself as pianist and accompanist, and he was enjoyed in his solo as well as accompaniments. Louis P. Fritz, flutist, was well received. The concert as a whole was a fitting climax to a brilliant musical season.

NOTES.

Anna Case gave a delightful recital at the Lyric Theater recently. Francisco Longo was the accompanist.

Maurice Dambois, Belgian pianist and cellist, was heard in conjunction with the Duo-Art in an attractive program at the Goodwyn Institute, March 20.

Mrs. Edward MacDowell, widow of the composer, has

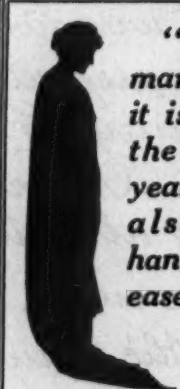
been a guest in this city for the past two weeks. Mrs. MacDowell has given several lecture-recitals while here, and has been the honor guest of numerous social and musical affairs.

The Beethoven Club entertained at a beautifully appointed luncheon at the Hotel Chisca on March 22, in honor of Cecil Arden, mezzo soprano, guest artist of the Municipal Symphony Orchestra and Choral Society, and Mrs. Edward MacDowell, who is a prominent guest in the city. Mrs. James McRee, who has just returned from New York, where she coached with a well known teacher, sang two numbers delightfully and was recalled. Miss Arden also graciously sang several selections. Mrs. R. A. Struh presided in her charming manner. J. V. D.

Tollefsen Trio Gives Recital

The large, enthusiastic audience must have impressed its beneficent influence upon the Tollefsen Trio, both collectively and individually, to judge by the spirit marking each number of the program at the recital, given under the auspices of the Brooklyn Institute of Arts and Sciences, in the Academy of Music, Brooklyn, April 10. The audience and members of the trio seemed to be in perfect touch with each other, and the applause showed the appreciation of the listeners; all the players were obliged to bow frequent acknowledgments. The Mozart trio in E major was heard with much delight, and created as much enthusiasm as it has during the past 150 years.

Augusta Tollefsen, at the piano; Carl H. Tollefsen, violin, and Paul Kefer, cello, constitute a well balanced group, and the audience was greatly impressed with their artistic renditions. Mr. and Mrs. Tollefsen showed their thorough understanding of each other in the suite for violin and piano, op. 44, in D minor (Schuetz). It was a contrast to the Mozart number, full of animation, resonant and delicate tone coloring; the whole was beautifully rendered. Mme. Tollefsen was at her best in the group: Rhapsody in B minor (Brahms), "Papillons" (Olsen), "Valse Paraphrase" (Strauss-Tausig). Her poise inspires confidence, her tech-



"While she has a remarkable voice in itself, it is its superb polish, the sand-papering of years of hard work, that also shows, for she handles it with amazing ease."

The East Stroudsburg (Pa.) Morning Press said the above about May Peterson, soprano of the Metropolitan Opera Company.

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nic is correct, her interpretation masterful; her dominating spirit surmounts the great difficulties, and shows her mistress of her art. She carries her audience with her, whatever the mood or fancy of the composer, and was recalled twice, the third time responding with an encore.

Paul Kefer showed himself a real artist in the cello solos by Godard and Saint-Saëns. The trio in F major, op. 25 (Georg Schumann), closed the program, and the hearers departed greatly pleased with the delightful evening of music.

Winnipeg Music Notes

An event of splendid musical value was the concert given March 11, in the Pabst Theater, by the Winnipeg Male Choir, with Percy Grainger as soloist. The concert was one of the finest exhibitions of chorus singing ever heard here. Mr. Ross, the conductor, having drilled his men until they sang with an accuracy of pitch, enunciation and shading little short of marvellous, when it is recalled that the choir is made up entirely of business men. Two numbers, "The Anchor" and "A Dollar and a Half a Day," by Percy Grainger, were of especial interest. Mr. Grainger added to his hundreds of friends here by his superb playing of his part of the program. His brilliancy, vitality and fine musicianship make a concert by him an enjoyable affair. It is keenly to be regretted that the audience was not larger, and a return of the chorus will doubtless be the occasion for a general turn out.

March 20 brought the Chicago Symphony again for its bi-weekly concert, the next to last for the season. Frederick Stock, with his well known genius for program making, presented a program which included Franck's beloved symphony, Goldmark's "In Spring," an interesting new number by Franz Shreker, Saint-Saëns' "Spinning Wheel of Omphale," and "Siegfried's Journey." M. A.

Gertrude White's Success in Minnesota

Following her recent fine success in concert in the west, Gertrude White was engaged to give a song recital at State Teachers' College, Winona, Minn., April 21, as one of the affairs included in the lecture course. She sang, among other numbers, Blanche Camp's "The Passing Storm," which song she featured on several occasions in New York.

GOTHAM GOSSIP

DICKINSON GIVES "THE CRUCIFIXION."

The last Friday noon hour of music of the season at the Brick Presbyterian Church, April 14 (Good Friday), brought Stainer's "The Crucifixion," in which the excellent singing of the choral body, especially of "Fling Wide the Gates" and "God So Loved the World," the fine tenor voice of Judson House, and the resonant baritone of William Simmons were heard to advantage in solos, as well as in the duet, "So Thou Lifest Thy Divine Petition." All this drew an audience which crowded the church to the last seat, with people standing at all entrances and overflowing into the lobby. The church is doing a noble work through Dr. Dickinson in these Friday noon affairs, which draw from all classes of humanity. There was special Easter music, and on April 30 at 4 p. m., Haydn's "The Creation" will be sung.

CENTRAL PRESBYTERIAN QUARTET RADIO MUSIC.

Edna Fassett Sterling, soprano; Florence Mulford, alto; Wesley Howard, tenor; Andrea Sarto, baritone, with William Reddick, director and accompanist, presented a program of eight numbers through the radio-phone of Newark, N. J., April 21. This is the quartet which was recently on a southern tour and won many commendations. Solos by each member, a duet for the ladies, the trio from "Faust," and quartet from "Rigoletto" were broadcasted.

MADDEN AND MACMULLEN RECITALS (ARTS ASSEMBLY)

Doris Madden, pianist, with Henry Lamy, baritone, gave a recital of modern compositions at the Magna Chordia Chambers, April 17, under the auspices of the Arts Assembly, Mrs. Rodolphe Frese president. A similar recital was given by Georgian MacMullen, soprano, at same place April 22, when she sang songs by Scarlatti, Schubert, and modern composers, including Strauss, Hageman and La Forge. Conrad V. Bos was at the piano and Frank L. Seely at the organ.

KITTIE BERGER'S ANNUAL MUSICALS.

Kittie Berger, playing the harp-zither, assisted by the singers Marian Marshall, Louise B. Corlies, Gloria Foy, Siegfried Philip; Leo Braun, pianist, and Dr. William C. Carl, organist, gave a matinee musicale in the East Room, Waldorf-Astoria Hotel, April 19. A notable number was for harp-zither and organ, consisting of Schubert's serenade, Offenbach's barcarolle, and the song, "The End of a Perfect Day" (Bond), in which the two instruments made lovely music.

GRANT AND WEYGANDT SING.

Arthur T. Weygandt, baritone, and Fred A. Grant, tenor, sang the solos in Stainer's "Crucifixion," April 14, at the Church of the Resurrection, Richmond Hill, L. I. At the praise service on Easter Sunday evening, Carrie Webber, soprano, sang Woodman's "Dawn," Mr. Weygandt sang "Awake, Triumphant Morn'" (Schnecker) and Mr. Grant contributed "The Prince of Peace" (Hammer). The choir consists of boys, men and women, who sing very effectively. The Standard Union of Brooklyn spoke in terms of praise of these singers.

HOYT SISTERS' MATINEE MUSICAL MAY 4.

The Misses Hoyt announce their annual matinee musicale for May 4, Morosco Theater, 3:30 p. m. The program will consist of popular songs of various countries, request numbers, "songs of color" and "The Story of Helen of Troy." Among patrons of this annual and always notable affair are such well known personages as Mesdames von Bernuth, Laura Sedgwick Collins, George Gould, E. D. Lee Herreshoff, Charles Leham, Reginald Jaffray, W. W. McAlpin, Ethelbert Nevin, Frederic Steinvay, S. De Lancey Townsend, and Richard Mansfield.

WARFORD STUDIO NOTES.

Students from Claude Warford's studio have recently made the following appearances: Walter Koch, baritone, in Bloomfield, N. J., March 20, and Brooklyn, N. Y., April 9; Ralph Thomlinson, baritone, at a Bowerie concert, March 28; William Stevenson, tenor, in Paterson, N. J., April 11; Marjorie Lauer, soprano, and Gertrude McDermitt, contralto, in East Orange, April 12.

Other engagements: Florence Otis, soprano, at D. A. R. Congress, Washington, D. C., April 17; Anna Flick, soprano, Empire State Concert at the Waldorf-Astoria, April 20, and at Astoria, L. I., May 19; Gertrude McDermitt, contralto, and Donat Gauthier, tenor, at Euterpe Luncheon, April 20; Miss McDermitt, in Orange, N. J., April 17, and Ralph Thomlinson, baritone, in a new Bergé operetta at the Waldorf-Astoria, April 20.

Gilbert Directs Choir in Concert

Under the direction of Russell Snively Gilbert, the choir of Trinity Congregational Church, East Orange, N. J., gave a fine concert in the Woman's club house on the evening of April 5. There was a large audience which showed by generous applause that the varied program was much enjoyed. The personnel of the choir is as follows: Vincenza C. Cuniberti, Clara S. Kleb and Marjorie M. Lauer, sopranos; Charlotte C. Brady and Gertrude M. McDermitt, contraltos; Edwin H. Volckmann, tenor; Frederick Ewald and Andrew Wotherspoon, basses.

Large Audience Grooms Middleton in Butler

On the way East at the conclusion of his five months' comprehensive western tour, Arthur Middleton filled an en route recital date at Butler, Pa., and was "greeted by a large audience." In the words of the Eagle: "Arthur Middleton received an ovation that is accorded few artists who come to this city for a concert. His performance last night was one of the season's most worth while entertainments."

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A Biographical Sketch of the Noted Bandmaster

The name of Edwin Franko Goldman has been heralded from coast to coast during the past few years, and Edwin Franko Goldman has been the recipient of more honors than generally fall to the lot of many musicians. In musical circles today he is a prominent figure, and as a man of affairs and organizer he is also well known.

Mr. Goldman was born in Louisville, Ky., January 1, 1878, and after living in Evansville and Terre Haute, Ind., for short periods, moved to New York at the age of eight. His parents were born in New Orleans and both were musical. His father never followed music as a profession, but his mother, who, before her marriage, was Selma Franko, one of the celebrated family of that name, was known both as a pianist and violinist. Mr. Goldman, strange to say, has never been abroad.

At about eight years of age young Goldman began the study of the cornet, and at fourteen he was awarded a free scholarship at the National Conservatory of Music in New York, at that time under the direction of Antonin Dvorak. At fifteen he was one of the most prominent cornet soloists in the country, and it was at about this time that Jules Levy, probably the world's foremost cornetist, accepted him as a free pupil. At seventeen he was cornetist in the Metropolitan Opera House orchestra, where he remained for ten years. He was the youngest member of that organization, and made five transcontinental tours, being in San Francisco during the earthquake. Fourteen years ago he resigned from the Metropolitan and has since become noted as conductor and composer.

In 1918 Mr. Goldman conceived the idea of giving a season of band concerts on the Green of Columbia University, and these concerts have continued ever since. Their success has been phenomenal from the start. Mr. Goldman's fame soon increased to such an extent that today he is one of the most popular of band conductors here.

Aside from Mr. Goldman's unusual success as conductor, he organized and managed the entire enterprise, even raising the funds which made the concerts possible. He also wrote all the explanatory program notes describing the music played at each concert. In fact, his attention to every detail was so marked that the concerts soon became exceedingly popular. Audiences of from 10,000 to 15,000 people gathered nightly from far and wide to hear the splendid organization which Mr. Goldman has established and trained, and The Goldman Band at once became recognized as one of the finest organizations of its kind in the country. Various critics have referred to it as "A Symphony Orchestra in Brass," a title which is well applied and has since clung to the organization.

Before achieving success as a bandmaster, Mr. Goldman was well known as a writer of books pertaining to cornet playing, and as an expert on matters pertaining to the band and the playing of wind instruments. His marches and other compositions, including "The Chimes of Liberty," "Sagamore," "Eagle Eyes," "Sunapee," "Columbia," "Chero-

kee," "On the Green," "Star of the Evening" and "In the Springtime," are winning new laurels for him, each of these numbers having made an instantaneous success. "The Chimes of Liberty" in particular has achieved wide recognition.

Mr. Goldman has many times been honored by the City of New York. In May, 1919, on the steps of the City Hall, in the presence of over twenty thousand people, he was



EDWIN FRANKO GOLDMAN.
conductor.

presented with a very handsome gold watch and chain, the gift of the city in recognition of services rendered to the people. The Mayor and all the city officials were present, and afterward a banquet was given at the Waldorf-Astoria Hotel in honor of the conductor. In May, 1920, another reception and concert was given on the steps of the City Hall in honor of Mr. Goldman. In October, 1920, The Goldman Band gave a concert at Carnegie Hall to a "sold out house" in the presence of the city officials and many of New York's prominent citizens. The critics were unanimous in their praise, and one paper said Goldman was crowned "Bandmasterissimo." On this occasion a beautiful flag of the City of New York was presented to the bandmaster on behalf of the city, and a banquet given in his honor at the Plaza. Honor upon honor has been conferred upon this popular conductor for the things which he has

accomplished. Two concerts were given at the Hippodrome during the winter of 1922 before huge audiences.

Personally, Mr. Goldman is a man of charm, magnetism and unusual modesty. His winning smile and remarkable cordiality have won him friends in all walks of life. His popularity dates from his early boyhood days. Upon graduation from school he was unanimously voted the most popular boy in his class, and awarded a prize which had been offered by an editor of one of the New York daily papers. He still retains that happy knack of "making friends" and "being friends" with his musicians as well as with his audiences. Extraordinary tact and discretion are his; he is a man of keen perception, accurate judgment, and level-headed business ability.

The organization of The Goldman Band and the establishing of the summer concerts at Columbia University are a distinct achievement in this young man's career. It will stand as a monument to his ability and enterprise. Mr. Goldman has raised his organization to a truly artistic height by assembling sixty first class musicians, performing real music, and imbuing them with the love for their work that he himself possesses. All this, plus his gifts as an enthusiastic and truly musical conductor, who is delightfully free from irritating mannerisms, combine to make The Goldman Band one of the best in the country.

W.

Avery Coaching Many Former Bispham Pupils

Emily Harford-Avery was for five years David Bispham's accompanist and assistant in his New York studios, and so, through daily association with one of the most versatile singers America has produced, had an excellent opportunity to catch the spirit, style, and his art of interpreting opera, oratorio and song. Consequently it is only natural that many who studied with Bispham prior to his death should come to Mrs. Avery now. Twelve such pupils have enrolled in her classes at her studio on West Fifty-sixth street.

Two Engagements for Israel Vichnin

Israel Vichnin, the young pianist of Philadelphia, made an unusually fine impression at the recital he gave at the Adele Margulies studio in New York on the afternoon of April 2. His program was an exacting one, including among other numbers the Schumann phantasia in C, a Chopin nocturne and polonaise, and the Liszt sixth rhapsodie. Mr. Vichnin also took part in the concert, which was given at the Little Theater, Philadelphia, on Friday evening, April 7.

Frederick Southwick "Host"

Frederick Southwick, American baritone, entertained at his residence studio in Carnegie Hall his friend, H. Roy Palmer, one of the piano teachers at the MacPhail School in Minneapolis, Minn. Mr. Palmer always spends his winters in New York as guest of Mr. Southwick. He returned to Minneapolis early in April to resume professional activities at the MacPhail School.

DMITRY DOBKIN

DISTINGUISHED RUSSIAN TENOR

Soloist with Philharmonic Orchestra 1921

Engaged for Special Performance "AIDA" as Rhadames,
Brooklyn Academy of Music, May 15, 1922

Engaged Maine Music Festival, October 1922

Comments of the Press Following Last Aeolian Hall, New York, Recital

NEW YORK HERALD

His singing was received with admiration. . . . His style is that of the typical interpreter of Russian vocal music. With a good powerful voice and a helpful breath support he depended upon accent, clear enunciation and an intelligent turn of phrase to portray the meaning of the texts.

NEW YORK TRIBUNE

. . . . Mr. Dobkin has an agreeable voice and displayed commendable knowledge of the art of song.

MORNING TELEGRAPH

Dmitry Dobkin making the third Russian tenor to be heard in the space of a few weeks. Mr. Dobkin had more to offer than some of the others, disclosing a voice of power, whose tones were well rounded and clear, and ringing occasionally to moments of thrilling portent. This was especially evident in the great aria from Giordano's "Andrea Chenier," where the artist did his best singing of the evening. His was a truly sensational performance.

NEW YORK EVENING SUN

. . . . His enunciation is clear, his tone quality intensely emotional and his interpretative power discerning.

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Yvonne d'Arle

Soprano, Metropolitan Opera Company

(REENGAGED FOR 1922-23)

As Musetta in "La Boheme"

Fresh voice and skill of the theater.—*Times*.

Interesting artist. Sang well and leads all other Musettas in vivacity and archness.

—*World*.

Looks? Best ever. They won the night. Personality and pep.

—*Sun*.

Best Musetta in recent years.

—*American*.



As Kupava in "Snegourochka"

(Phrases from the New York Papers)

Vocally brilliant.

Young, graceful and beautiful.

Warmth, fluency and charm.

Striking impression.

Lovely voice and exquisite grace.

Admirable vocalism.

© Minkis, N. Y.

Yvonne D'Arle as Kupava in "Snegourochka"

The New York Critics in writing of Miss D'Arle's appearances at the Metropolitan referred to her

VOICE as: Brilliant—Admirable—Warm—Fluent—Lovely—Agreeable in Timbre and to her

PERSONALITY as: Young—Beautiful—Strikingly Impressive—Charming—Exquisitely Graceful—A Real Find

Engaged for LONDON, May, 1922, as joint soloist in a series of concerts with Titta Ruffo.

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Under Management of Thuman—Symphony Orchestra
Gives Splendid Program—Althouse Enthusiastically
Received—New Numbers Played at "Pop" Con-
cert—Gablilowitsch Welcomed Again—
Maier and Pattison Recital—Miami
University Glee Club Heard—Notes

Cincinnati, Ohio, April 6.—The twelfth pair of concerts of the symphony series, given at Emery Auditorium March 24 and 25, was in keeping with the high standard now gained. The program consisted of a number of compositions that met with enthusiastic reception. The concert began with a spirited rendition of "The Corsair" overture, by Berlioz, which paved the way for the remainder of a fine program. The inspiring symphony in D minor, by Cesar Franck, was the foremost number on the program. This work, which was directed by Mr. Ysaye without score, never fails to find universal favor in the hearts of music lovers. The warmth of the symphony was perhaps given more evidence by the director from the fact that he was at one time a pupil of the great composer. And out of respect for his memory (his centenary is being widely celebrated this year) the entire violin section of the orchestra stood during the playing of this number. It was masterfully played, arousing a great outburst of applause. As the opening number on the second half of the program, Ysaye's own composition, composed only for the string instruments, was played with feeling. Another number heard here for the first time was Gabriel Faure's "Pavane." It is a delightful little work, novel and inspiring in the extreme. The concluding number was the sixth Hungarian rhapsody of Liszt, which was much enjoyed. A treat on this occasion was the appearance of the American tenor, Paul Althouse, making his initial bow to the Queen City. To say that his part on the program was a feature is putting it mildly. He aroused prolonged applause. His voice is rich, powerful and full of sympathy. This was given ample play in the choice of his songs, the first of which was the aria, "Depart, Fair Vision," from Massenet's "Manon." His dramatic power and French diction were given prominence in this. More marked, however, was his rendition of Verdi's aria, "Celeste Aida," which was so vociferously applauded that he was compelled to sing two encores, "The Great Awakening," by Walter Kramer, and the prologue to "Pagliacci."

SCHUMANN HEINK'S CONCERT A SILVER JUBILEE EVENT.

It was a notable event in musical circles for Cincinnati when Mme. Schumann Heink appeared here on March 31 in a concert at Music Hall. It was notable for two reasons. First, it was the twenty-fifth time that she had sung here under the management of J. H. Thuman. It was a silver jubilee event, and the large audience nearly filling Music Hall attested to the admiration in which the people of this section hold the noted contralto. The second reason for the occasion being noteworthy was due to the high class performance rendered by Mme. Schumann Heink. Despite her long career both in grand opera and on the concert stage, she has retained her remarkable ability as a singer of great power and sweetness. From the time she stepped upon the stage until after she had sung her final encore, there were in evidence the delight and interest noted in the large gathering to show her their love.

The program was made up of varied numbers. She sang the "Erda" scene from Wagner's "Rheingold," "Brangäne's Warning" from "Tristan and Isolde," as well as the beautiful aria, "Oh, Rendimi" from Rossi's "Mitrane." These were followed by "When the Roses Bloom," by Reichardt, and a number of songs by Schubert, Brahms and Rich-

ard Strauss, in German. One number, the "Spinnerliedchen," from the collection of old German songs by H. Reimann, was sung with all the delight that is so natural to Schumann Heink. It was repeated, so great was the applause. For the closing group of songs she sang the well known "Indian Love Song," by Lieurance, and two beautiful war ballads, "Have You Seen Him in France?" by Ward Stephens, and "Flanders Requiem" by La Forge. The closing number, sung in Italian, was a fine rendition of the "Bolero" by Ardit. She was generous with her encores.

The fine impression made by Arthur Loesser, her able accompanist, was noteworthy. In addition to playing her accompaniments in a classic style, he also gave an artistic demonstration of his own ability, playing several numbers in a most satisfying manner.

ORCHESTRA "POP" SERIES.

A novel concert made up the program of the ninth of the popular series, given by the Cincinnati Symphony Orchestra at Music Hall on April 2, under the direction of Eugene Ysaye. There was a fair sized audience present, and the program included four numbers that had not heretofore appeared on these programs. The overture, "Le Roi d'Yvetot," by Adolphe Charles Adams, was varied in character. This was followed by four old Flemish folk songs, transcribed for orchestra by Arthur De Greef, a Flemish pianist; these were appealing, the "Houpasse" being quite original. A fantasy upon Spanish themes, by François Gevaert, and "March aux Flambeaux," No. 1, were of pleasing style. Included in the concert were three familiar dances from German's musical setting to Shakespeare's "Henry VIII." The "Invitation to the Dance" was played artistically.

Marie Louise Swift, mezzo soprano, was the soloist. She possesses a voice of considerable range, and her songs, including the aria "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," and Bizet's "Habanera," from "Carmen," were well done. She also sang numbers by Lalo and Chausson.

OSSIP GABRILOWITSCH WELCOMED AGAIN.

One of the musical events of the present season was the appearance in recital on April 4 at Emery Auditorium of Ossip Gabrilowitsch, the noted pianist. It was given under the auspices of the Cincinnati Conservatory of Music Alumni Association, for the benefit of the Clara Baur Memorial Scholarship Fund. There was a good sized audience present, for Mr. Gabrilowitsch has been heard here before in recital work, as soloist with the Cincinnati Symphony Orchestra, and as director of the Detroit Symphony Orchestra. So he was welcomed by a discriminating audience of those who understand and appreciate the best in music. To say that Mr. Gabrilowitsch is an artist in the truest meaning of the term best expresses his real ability. His playing is noted for its beauty of interpretation. His program was made up entirely of Chopin and Schumann numbers. The Schumann "Phantasie," op. 17, was brilliantly played, this being followed by a half dozen Chopin numbers. The recital closed with the Schumann "Carnival," op. 9. He responded with several encores and the recital was one of those rare events that satisfy even the most artistic.

MAIER AND PATTISON RECITAL.

A concert of more than ordinary merit was heard by those who attended the performance at the Odeon, on April 3. The participants were Guy Maier and Lee Pattison, two young American pianists who have attained a high degree of perfection in ensemble for two pianos. The program included the Arensky valse and scherzo, the Brahms variations on a Haydn theme, and the Saint-Saëns scherzo. Other numbers included some novelties by Rachmaninoff and Arnold Bax, the latter a young Irish composer. The concert was of high class and was marked by a deftness

and technic that proved the young pianists to be worthy of praise.

MIAMI UNIVERSITY GLEE CLUB HEARD.

The Glee Club of Miami University gave a concert at the East High School auditorium on March 30, under the auspices of the East High Community Center, which was largely attended. This was the first time in several years that the Miami Glee Club had appeared here, and it was welcomed in a way that gave evidence of the popularity of the organization. This singing body is a well balanced association, and under the direction of Joseph Clokey, proved that the training had been intelligently given. In addition to acting as director of the glee club Mr. Clokey is also a composer of some note, a number of his compositions being sung at the recent concert. Several added features made up a delightful program.

NOTES.

On April 2 the thirteenth Sunday afternoon concert was given by the East High School Community Center. A feature of the event was the singing of "Hiawatha's Wedding Feast" (S. Coleridge-Taylor), the soloist being Wayne W. Calhoun, tenor. Another delightful number was "A Legend of Nacoochee," by James Robert Gillette, the soloists being Helena Kessing and Katherine Baker, sopranos; Marguerite Baker, alto; William Jay Street, tenor, and Herbert C. Schatz, baritone. The chorus was composed of members of the Opera Club of the East High Community Center, under the direction of John A. Hoffman, with Robert K. Weber as accompanist and Louis Curtis as organist. The string orchestra of the Cincinnati Conservatory of Music assisted.

A complete school will be conducted by the College of Music covering a period of six weeks, beginning June 19 and continuing until July 29. The normal classes in piano will be in charge of Ilse Huebner, pianist, who has been added to the faculty but recently. Sidney C. Durst will have charge of the department of theory and composition, and a large number of the faculty will be there during the period. In addition to the other features there will also be an intensive course of public school music covering the entire time, this being under the supervision of Walter H. Aiken, director of music in the Cincinnati public schools.

A very good performance of musical comedy was given a few evenings ago by the employees of the Proctor & Gamble Company of this city. It was called "Moon Magic," and the entire production (including the music, lyrics and book) was the work of the employees. It was given at Emery Auditorium and marked the opening of the Cincinnati Community Drama Institute. It was in all respects a success.

Giacinto Gorno, vocal teacher of the College of Music faculty, has been made the recipient of a number of compliments on account of the success of his pupil, Eulah Corner, who has been praised for her fine work. She possesses a contralto voice of power and sweetness, and appeared recently in Charleston, W. Va., as soloist at the Capitol Theater.

A fine musical program was enjoyed on March 29 at the Cincinnati Conservatory of Music, where more than fifty members of the Phi Mu Alpha, Sinfonia Fraternita were entertained by members of Omicron chapter as hosts to the members of Eta chapter. The program was given by John A. Hoffman, tenor; Jean Verd, pianist, and Andre de Ribaupierre, violinist, members of Omicron.

The Hyde Park Music Club presented a delightful program on April 4 at the Hyde Park Library. The numbers included some of particular merit.

Florence Hardeman, a talented young violinist, who is a post-graduate of the College of Music, is the assisting artist with Mme. Schumann Heink in a number of concerts in the South during the month of April.

Faye Ferguson, pianist, a pupil of Marcian Thalberg, gave her graduation recital at the Cincinnati Conservatory of Music on March 29. She displayed much talent.

At the regular Saturday noon recital in the Odeon, April 1, the following students of the College of Music appeared: Paul Mathe, Louise Renick, Anna Hatch, and Robert McEvilly, pupils of Emil Heerman, Albino Gorno, Hans Schroeder and Mrs. O'Meara.

Two concerts under the auspices of the Cincinnati Children's Relief Committee were given in Emery Auditorium, April 2. The soloists were Emma Tester, soprano, and Ilse Huebner, pianist. There were also some choral numbers by the Vereinigte Saenger, under the direction of Louis Ehrigott, Sr., and by the Cincinnati Choral Verein, under the direction of W. H. Dunning.

Pupils of Mabel Houston gave a violin recital on March 31 at her home.

A recital was given by a number of pupils of the Cincinnati Conservatory of Music on March 31. They were from the classes of Thomas James Kelly, Andre de Ribaupierre, Marcian Thalberg, William Kraupner and Haig Gudenian.

Charles Stoess, Cincinnati violinist, played several selections at the chapel service of W. L. W. radio broadcasting station on April 2. He was accompanied by Rose Mary Ellerbrock, pianist.

The second concert of the season was given by the St. Lawrence Choir on the evening of April 5, at Emery Auditorium. The organization is composed of a body of men and boys in excess of sixty in number, and in recent years it has made notable progress. The choir is under the direction of Prof. J. Alfred Schiel. The singers gave practical evidence of the training, the blending of the voices being admirable. Among the more prominent numbers was the motet by Bach, "I Wrestle and Pray" for double chorus. Another number that was repeated by request was "In the Monastery," by Nicolau. The incidental solo part in Cecil Forsythe's humorous setting of "London Bridge Is Broken Down" was sung by Robert J. Thumen. In "An Easter Alleluiah," which is a new work by Samuel Gaines, the solo parts were sung by Herman Dittman and James Hughes, Professor Schiel adding a fine chorus. Mezzo soprano parts were sung by Master Raymond Holthaus, who has a fine voice. The piano accompaniments were played by Theodore L. Rhomberg.

Maria Terranova, a young piano student of ability, who has been studying under Albino Gorno of the College of Music, gave a recital in the Odeon, March 28. She was

(Continued on page 51)

"DID HER PART EXQUISITELY"

Chicago Tribune

ADELAIDE
FISCHER
SOPRANO

"VERSATILITY IN STYLE AND BREADTH OF EQUIPMENT."

—New York American.

"HER VOICE IS FIRM, COLORFUL AND AGILE, THE SERVANT OF A CLEAR AND DISCREET PURPOSE."—New York Tribune.

"THE POSSESSOR OF BELL TONES AND A SMOOTH LEGATO. HER VOICE SEEMS TO GROW IN VOLUME AS WELL AS BEAUTY, AND SHE WELL DESERVES THE SUCCESS WHICH CONSISTENTLY CROWNS HER EFFORTS."—New York Mail.

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"Undoubtedly the Greatest
Vocal Artist who has visited
Baltimore this season."

—*Baltimore News.*



ECHOES OF RECENT TRIUMPHS IN MINNEAPOLIS, ST. PAUL, ITHACA, READING, CEDAR RAPIDS, WINNIPEG AND BALTIMORE.

Hers is a magnificent voice, of extraordinary power and beauty in its low register but throughout well placed and artistically handled. Her "Seguidilla" and "Habanera" from Bizet's "Carmen," the last mentioned sung twice, were capitally done, especially the first mentioned song. Music lovers felt gratified for the introduction of Bizet's "Agnus Dei," most feelingly and beautifully sung and a fine composition with its opening harp accompaniment, trumpet obligato and interlude of orchestral unison.—*Minneapolis Journal.*

Marguerite D'Alvarez, the soloist, has one of the greatest voices on the concert platform. There was real greatness in the singing of the splendid "Agnus Dei" by Bizet. Not only was the orchestration rich in texture and fine in color, the singer rose to her opportunity with nobility both of voice and conception. This was supremely beautiful singing and there was a continuation of the same high level of achievement in the two arias from "Carmen."—*Minneapolis Tribune.*

Nothing under the sun could make her singing seem colorless or lacking in emotion. With a voice of extraordinary range, richness and power, she has the gift of making every note vibrate with feeling. . . . Then came the Bizet "Agnus Dei," with its lovely orchestral interlude, altogether one of the outstanding episodes of the entire musical season. Seldom has Bizet's music been more superbly sung, and every word was given vivid significance.—*Minneapolis Daily News.*

Both vocally and physically, Marguerite D'Alvarez, soloist at the concert of the Minneapolis Symphony Orchestra last evening, is magnificent. Her musical equipment is a contralto voice of extreme beauty and power—a warm, flexible voice. Although she does not call herself the world's greatest contralto, she has my enthusiastic permission to do so.—*St. Paul Daily News.*

Mme. D'Alvarez's voice is the nearest to being round of any contralto I have heard since Schumann-Heink's Heyday. It literally soars, seeming to be limitless in power, while her pianissimos are fine, steady and clear. One is inspired to desire to see her in opera.—*St. Paul Pioneer Press.*

She possesses a rich contralto voice of unusual range, particularly beautiful on the high notes.—*Ithaca Journal.*

One of the most pleasing vocalists who has ever visited Reading. Proved a splendid climax to a series of exceptionally notable musical events.—*Reading, (Pa.) Eagle.*

One can think of few things more satisfying than the art of Mme. D'Alvarez. Warm, luscious and of a glorious beauty is her voice. Its power and volume appear to be unbounded.—*Cedar Rapids, (Ia.) Republican.*

And what singing! The rhythmic life of these two gems was a-glitter with sparkling vitality, while one was fascinated with the sinuous and sensuous sway of the vocal curves. Incidentally, Madame D'Alvarez sang as wonderful a Spanish love song as has surely ever been penned, "Mirala Bien," by Pedrell, a fragment teeming with warmth and opulence.—*Winnipeg Tribune.*

Mme. D'Alvarez could move an audience to the point of tears by singing selections from the multiplication table.
—*Winnipeg Free Press.*

There are few singers today whose artistic insight and expressiveness can equal that of Marguerite D'Alvarez. Her projection of mood and meaning was complete last night and her voice more beautiful than it has seemed at any other time this season.
—*Baltimore American.*

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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, APRIL 27, 1922 No. 2194

Was it, or was it not, the MUSICAL COURIER that several months ago predicted Mary Garden would resign as director of the Chicago Opera Association at the close of its season? Answer: It was. And did she? Answer: She did.

Says a Stadium announcement: "There are to be remarkable changes in the Stadium, musically. There will be a new orchestra platform, larger and set further back. It is to be built on new scientific acoustic lines, and will make possible what never has been possible at the Stadium concerts before, the faintest pianissimo being heard from the seats at the furthest ends of the great half circle." Some job that architect is undertaking! At that there will no doubt be a considerable improvement in the acoustics!

Only a few weeks ago the MUSICAL COURIER had occasion to mention the fact that three well known fiddlers had married within the last couple of years and quite forgot to let the folks know about it until long afterwards. Now comes Samuel Gardner with a wedding announcement—the happy day is April 26—and encloses a personal card on which he writes, "Here's one fiddler that'll tell the world he is to be married. Please come along and make merry."

The MUSICAL COURIER's Chicago office sends word that Edward Johnson, the American tenor who has been with the Chicago Opera for the last few seasons, has been engaged for the Metropolitan next season. If this is true—and it appears to be, although the Metropolitan will not make its announcements for another two weeks—congratulations are in order to opera management, Mr. Johnson and before all to the New York public which will have the opportunity of hearing regularly a very fine artist.

The enterprise known as the United States Grand Opera Club, details of which have been published in the MUSICAL COURIER from time to time, is being pushed vigorously by Andreas Dippel, its founder and organizer, who now is in Indianapolis forming in that city the fourth link in his projected grand opera circuit. He reports that Indianapolis is taking up the idea with pronounced enthusiasm, and seems likely to follow in the footsteps of Pittsburgh, Cincinnati and Detroit, where Mr. Dippel's recent visits have been instrumental in the formation of committees who are obtaining memberships for his plan. It will be remembered that the undertaking

calls for the performance of ten operas at monthly intervals over a circuit of half a dozen Middle Western cities. At a meeting held in Detroit recently by the Dippel supporters in that city, Anne Morgan, of New York, was one of the speakers and she endorsed the Grand Opera Club idea very enthusiastically.

It was genuine hard luck that brought an attack of tonsillitis to Jeanne Gordon, the Metropolitan contralto, just as she was to have sung that star contralto role, Dalila, for the first time with the company in Philadelphia on Tuesday evening of last week. Miss Gordon has been kept extremely busy at the Metropolitan this winter, singing continually in a series of important roles, and not once had she missed a performance that was announced. It was the unkindness of Fate that obliged her to forego her debut as Dalila until next season, when we may look forward to seeing one that will satisfy both the ear and the eye.

The New York Tribune in a recent issue said that Manfred Malkin's fortissimo on the piano at his last Carnegie Hall recital reminded one of the "performance by twenty-eight hands" that had preceded it in the same hall when fourteen pianists united to help Moszkowski. Anyway, it appears to have made noise enough to be heard in Europe, for it has resulted in an engagement this coming fall with the Vienna Philharmonic Orchestra, the Mannheim Orchestra and probably also with the Berlin Philharmonic. Mr. Malkin, a Russian by birth, with a French musical education and American citizenship, may correctly be called an international artist.

The series of brilliant successes that Ethel Frank has been winning abroad is due undoubtedly to the singer's capacity for hard work and adaptation. For one example, her audition at the Berlin Opera took place on a Thursday when she elected to sing the arias of the Queen of the Night from "The Magic Flute" in Italian. She was immediately engaged and on the following Thursday made her debut—a brilliant one—but sang the role in German. Another incident of the same nature also occurred in Paris last December. Miss Frank arrived there from Milan three days before her appearance as soloist with Koussevitzky's orchestra at the Opera. She was to sing an aria from Mozart's "Seraglio" and a group of songs. The ninth symphony was to be performed at the same concert and Mme. Ritter-Ciampi, prima donna soprano of the opera, had been engaged to sing the soprano part, but the day Miss Frank arrived Mme. Ciampi was taken ill and the American was asked to substitute. Although she had never sung the role, she went to work and had the part ready for the performance three days later, besides singing her own original numbers. Needless to say she scored an emphatic success, the Paris edition of the Chicago Tribune, among other papers, saying: "It is not extravagant praise to say that, in possessing Miss Frank, America has a singer who compares exceedingly favorably with those of any other country now before the public. She sustained the interest of her audience from the first to the last note. They acclaimed her singing with ovation after ovation, indicating thereby that they had recognized an artist high above the average."

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American Musical Art begins with the American composer. Without him we must style ourselves a nation of music borrowers. With him and the presentation of his works we place ourselves on a level with international art. With the rendition of American operas we include orchestras, singers, librettists, actors, ballets and other American personnel.

This can be done through the establishment of an American Opera House, which will be opened at the conclusion of the One Million One-Dollar Campaign, to be immediately launched under the auspices of the David Bispham Memorial Fund, Inc., affiliated with the Opera in Our Language Foundation, Inc.

Now or never must we establish this home of our national musical art on a lasting basis. Musicians and music lovers may send money order or check of \$1 to Mrs. Louis Yager, treasurer, Oak Park, Ill.

MUZIO TO RETURN

It was Mr. Gatti-Casazza himself, general manager of the Metropolitan Opera, who called us on the telephone to ask us to say for him that, while Claudia Muzio will be absent from the Metropolitan next season, there was every probability that she

would return for the season of 1923-24. Miss Muzio is taking a "sabbatical year," as they call it in university circles. She will sing in Italy, her native country, from which she has been absent for six years, and in South America, as well as doing considerable concert work here in America, in Cuba and in Mexico. This fine artist has made an enviable position for herself at the Metropolitan in the six seasons she has sung there, and it is good news that, in all probability, she will return permanently to New York opera in the fall of 1923.

GLAZOUNOFF

The news that Alexander Glazounoff is coming to this country next January for the balance of the season is important indeed. He and Serge Rachmaninoff, who has already been here for a number of years and intends, it is said, to become a citizen, are the two most prominent Russian figures in the musical world today. There will be great curiosity to see this distinguished visitor, who has never been here before. He will undoubtedly be invited to conduct practically all of the prominent orchestras here as guest. It was a distinct bit of enterprise on the part of Manager Hurok to arrange for his coming. Several attempts have previously been made to induce him to come over here, but his heart is wrapped up in his work at the Petrograd Conservatory, of which he has remained at the head through all the Russian turmoil, being one of the few officials to continue since the regime of the Czar, and he was reluctant to leave. Indeed, until his recent visit to Scandinavia and Germany, he has not been out of Russia since long before the war.

ERNA RUBINSTEIN

Erna Rubinstein is only sixteen years. She must, however, be reckoned with not as a child prodigy, but as a genuine artist whose place is well up among the violinists of rank; in fact, among the women violinists one can recall no superior today. She was launched very quietly here, playing the Mendelssohn concerto at a Philharmonic concert and making an immediate impression through the finished quality of her art. Since then, in recital, she has proved that the first impression was correct. She is forging ahead, building a reputation steadily, and confirming with every appearance the good opinion formed on first acquaintance, viz., that in her one has to deal with a genuine artist of a musicianship most unusual for one of her years. She has that tremendous technic which is demanded of every virtuoso today, but with her it is happily only a means to the end of expressing to the utmost all that the music she plays has to say. Nor does she resort to displays of pseudo-temperament, head shaking and other tricks to interest her audience, as some of her girl contemporaries have. How much better it is to progress surely and steadily as Erna Rubinstein has than—as some girl violinists of the last few seasons one can recall have done—to shoot up like a rocket and then gradually sink back like the proverbial stick.

FARRAR'S FAREWELL

We have witnessed many demonstrations at the Metropolitan, including scenes of unwonted excitement during the war, but none of the demonstrations were quite as intense or emotional as that for Geraldine Farrar last Saturday afternoon when she closed her sixteen years of service there with a performance of "Zaza." (Incidentally, it is worthy of mention that this poor opera of Leoncavallo could never be made to go until she threw the weight of her personality into the title role. Twenty years ago even Rosina Storchio, then at the height of her powers, could not keep it on the stage.) Storms of applause and cheers and showers of flowers followed all three acts and there was the biggest demonstration of all at the end of the opera. The audience was not out of the house until six o'clock, although the performance began at two. After that there was a street demonstration when Miss Farrar came out that exceeded anything that had gone before. It was a truly impressive tribute to a most remarkable artist. Miss Farrar's voice and singing are not unusual and never have been, but her magnetic personality and extreme intelligence have given her a place in opera where she has no rival today—not one. In role after role Miss Farrar has done things with which we did not agree, but she was interesting every moment of the time when she was on the stage and always gave one something to look at and think about. If it is true, as is reported, that she is determined to withdraw permanently from opera, it will be a most distinct loss to the lyric stage.

VARIATIONETTES

By the Editor-in-Chief

At a salon musicale the other evening, Lazar Samoiloff, who had charge of the music, said to the chattering guests: "Ladies and gentlemen, I beg of you, silence, if you please. You know the old saying 'Music begins where speech ends.'"

Wall Street is twanging its seductive lyre again and singing its luring song of easy dollars to be made in a day. Already we have heard several musicians boasting of their recent profits. Of course they will lose their gains in the end and everything else beside if they stay in Wall Street long enough. We give this word of warning periodically but are skeptical about its efficacy. Musical artists are proverbially eager to woo the dangerous goddess of chance. The strange thing about it all is that while they recklessly risk money on things they know nothing about, they hardly ever take financial chances on what they really do know and know well. Very few artists invest in their own business. They leave that to the impresarios.

In Italy, a white handkerchief fluttering from a window means "rooms for rent." In this country it often means that some foreign opera singer, male or female, is trying to save a laundry bill.

"Encouraged by a review of the new book, 'A Musical Pilgrim's Progress,' I asked for a copy at a bookshop. The clerk looked at me blankly for a moment and moved away to consult her colleagues. After they had debated the point with no little heat she returned. 'We have the "Pilgrim's Progress," but we haven't it set to music,' she announced, blandly."—The Manchester (England) Guardian.

A fellow after our own heart is the chap who wrote in the London Morning Post about a singer who did not begin his recital with an "old air" group: "It was relief beyond words to escape the half-hour of gloomy preoccupation with old Italian commonplace which passes for the correct thing."

"Who Was England's First Poet Laureate?" asks the New York Times Book Review of April 16. It is much more important to know who will be England's last Poet Laureate, and when the silly habit of selecting a champion of verse shall end. Just as meaningless is the English custom of making a successful composer a "Sir." Nearly always it seems to hamper the flow of musical inspiration. For instance, Elgar wrote better music when he was plain "Mr." than since he has become "Sir." By the way, who is the present Poet Laureate of England?

Samoiloff is not the only singing teacher with a sense of humor, as the attached will prove:

New York, April 17, 1922.

My dear Mr. Lieblich:

I have read Mr. Damrosch's complaint about the Claque at the Metropolitan Opera House and see that Mr. Otto Kahn as well as Mr. Gatti-Casazza would be happy if some one would suggest a way to be rid of it. However, at the same time, the artists must not be deprived of the great satisfaction of being applauded—and, many times, over-applauded. They love it so much, and they would enjoy applause after almost every phrase, after each B or C they emit during the performance. They must have so many curtain calls—at least as many as her or his rival has had. If one artist gets a call or two more than another there is trouble in the artistic air. It would be a crime to take the calls away. And besides, there would be trouble, too, with the management.

It is true that the American public is not as demonstrative as the artists would like it to be. But we must consider the American audiences from a different angle than the European in regard to applause. In America the ticket gives the right to see the performance and to applaud when one wishes to, but (here comes the hub of the question) it doesn't give the right to disapprove what one does not like! Any one in the audience who demonstrates his disapproval would be put out of the theater and arrested for disorderly conduct. So the public feels instinctively that if it hasn't the right to disapprove that which hurts its artistic feelings or musical ears, it is not its duty to oblige the singers by applauding all the time.

Look at the football game, where the good American public is allowed to express its opinion in both ways, and you will see the great difference.

But I believe that I have discovered the way to make everybody happy at the Metropolitan Opera House, the management, the public and the artists as well, by the substitution of a scientific electric claque to replace the vulgar hired one. One has simply to place around the theater, on the balcony, dress circle, here and there in a few boxes, electric batteries which will supply a perfect imitation of

the wooden handed applause of the international claque. Every clapping box would supply at will an applause equivalent to the noise of 250 Italian, Spanish or Russian hands with the perfect ensemble and regularity of a German claque. There would be applause of 100, 75 or 50 hands down to the timid demonstration of some relative or friend for a small part artist.

The applause could be controlled by the stage director, Mr. Viviani, who takes care of the several different necessary noises during the performance, i. e., thunder storms, pistol or cannon shots, winds, etc. The conductor could direct intelligently the volume and the intensity of the applause, indicating the number of hands, etc., following the score and giving the signal when to start, to make a crescendo or to stop. The artist should apply for so much applause, number of curtain calls, etc., to Mr. Gatti-Casazza, who would O.K. or object as the case might be.

The electric clapping box will be welcome from all sides. The management will have more room left for standees who pay and the Health Bureau will be very much gratified at the much needed purification of the air from the bouquet of international perspiration as a prevention against musical infections. Your good friend,

(Signed) A. BUZZI-PECCIA.

It may be merry for the organist of the Strand Theater to "rag" and "jazz" the exquisitely sad "Aase's Death" from Grieg's "Peer Gynt," but to at least one hearer the proceeding seemed to be not in the best possible musical taste.

This column has told so often how sadly the daily newspapers of our land neglect music at the expense of sensational "news" and "human interest" items, that it is a matter of simple justice (and also of real pleasure) to record here what the Milwaukee journals are doing these days for our much neglected tonal art. The city intends to give a summer season of light opera, subventioned by municipal funds, and sponsored by the musicians, the civic and business associations and the individual prominent merchants and professional men and women of Milwaukee. The public of that city is greeted each morning and evening now with columns of advance notices, editorials, pictures, and special "boosts" of all kinds, as propaganda for the operatic enterprise and stimulation for its enthusiastic support. Congratulations to Milwaukee, and here's hoping that it will succeed in duplicating or even eclipsing the success made by municipal opera in St. Louis. These first modest but practical attempts may be the real beginning of a general movement on the part of all the large American cities ultimately to establish permanent grand opera companies with municipal financing and executive supervision.

Only four performances in English were given at the Metropolitan this season, not counting the curtain speeches of Jeritza and Farrar at their farewell appearances.

Of an extraordinary character was the reception extended by a large part of the audience to Mme. Farrar on the occasion of her very last performance at the Metropolitan, when a Saturday afternoon host of hearers filled the house to bid the prima donna farewell—and one slyly suspects—to see the doings of the group of ultra enthusiasts who always seemed to lead the Farrar demonstrations, especially the throwing of bouquets, the encouraging shouts, and the hubbub about the stage door after the performances of their favorite. In addition to those customary practices, the tributes at the farewell included also the waving of many flags emblazoned with the word "Farrar," and the breaking out of a huge banner, stretching from one side of the house to the other and held by ropes in the hands of young persons in the balconies. The banner, all of white, was decorated with the text, "Hurrah for Farrar." The tumult reached formidable proportions after each act and when the final curtain fell it was inevitable for the fêted songstress to make a speech. She thanked the throng in graceful words, and referring to her future artistic activities, intimated strongly that she might appear upon the speaking stage, under the management of David Belasco. When Mme. Farrar told her auditors that it was necessary to clear the house so that preparations for the evening performance could be made and the company's departure for Atlanta hastened, the kindly cohorts of applauders consented to leave the auditorium, and a few moments later it was in darkness and the career of Geraldine Farrar on the stage of the Metropolitan Opera House was at an end.

A New York American correspondent interviewed Crown Prince Frederick in Holland recently. Asked about the martial qualities of the French, he

replied: "They are an emotional race, they always metaphorically fight on the stage of a theater to a fine orchestral accompaniment."

Wonderment seized at least one spectator at the Farrar furore, and it took the shape of a puzzled question: "What has all this to do with opera as an art?"

With Farrar's going it is to be presumed that the operatic battle of bouquets in this town will cease—greatly to the regret of the florists.

Tchitcherin was the real virtuoso at the Genoa concert, with Lloyd George conducting and the French delegates beating the big bass drum and blowing their own trumpets.

Speaking of numbers, the World reports that 2,000 events are scheduled for New York's Music Week (beginning next Sunday) and at the moment of writing we feel a solemn and sacred desire to attend all of them except the glee club affair of the Girl Scouts of Brooklyn on the steps of the Brooklyn Borough Hall, Saturday afternoon, May 6.

The untaught song of birds, held up often as an example and reproach to human vocalists, is a snare and a delusion, according to the World of April 23. Read and learn:

London, April 12.—A singular but interesting profession is that of the man who teaches canary birds to sing.

Such schools are found in various parts of Yorkshire and Lancashire and are well patronized, for, contrary to general belief, the untrained canary is rarely a good singer. The fault with untrained birds is that they attempt to imitate every sound they hear and frequently spoil their natural song. At school they are taught to reproduce perfectly certain notes produced by a "bird organ," a contrivance something like a barrel organ, and one note must be mastered before another is learned.

The preliminary course may cover four or five weeks, then the promising pupils are separated from the backward ones, and exceptionally talented birds are given a special tutor who whistles to them to play tunes on the flute or flageolet.

The ideal training gives the bird four distinct notes—the water note, which, as the name implies, is a rippling gurgle like the murmuring of a rill; the whistling note, the flute note and the rolling note, which is a continuous melody, splendidly rising and falling.

Melos will not be wanting in this town next season, with "Rosenkavalier" and "Meistersinger" slated for a revival at the Metropolitan. However, opera glasses should be kept in repair, too, for whispers have it that Jeritza will open the season, November 13, in "Thais."

MR. DAMROSCH AND THE CLAUQUE

To the Editor of the World:

The notorious after dinner address of Mr. Walter Damrosch, supposedly in honor of Mr. Mengelberg, is responsible for reviving the subject of the claque. It is all very stale; the claque, like the poor, always ye have with you, because there will ever be stupid, second rate artists.

The claque, Mr. Damrosch's red herring, is not worth talking about, but why the thick editorial silence on the execrable taste of one who, invited to honor a departing colleague, misused the occasion by enigmatic references which could only be interpreted as an insult to the guest of the evening?

Tell us, Mr. Damrosch, which "guest conductor" employed a claque? There were only two of importance besides Mr. Mengelberg, measuring importance by the duration of their activities here: Mr. Coates was your own importation, hence it is unlikely that you alluded to him, and Richard Strauss, the enthusiasm for whom precludes the notion that you meant him.

There are many ways of hurting a man without hurling a brick; one is to make insinuations which affect his good name yet are so cunningly indefinite as to make defense impossible; another is to throw mud at his friends from a safely protected place. The chivalrous Damrosch did both. In the presence of Mengelberg he referred to the contemptible practice of some guest conductors, and permitted the diners, by elimination, to infer that he meant Mengelberg. Then he aspersed the character of Dr. Muck ("despicable" or "detestable" was the word I am told he used), who substituted for Mr. Mengelberg during the latter's absence from Amsterdam, presumably by his choice. I do not know Dr. Muck personally but I do know of the five year old back-stairs gossip with which Mr. Damrosch sniped a tragic figure, a conspicuous victim of our war hysteria, who gave an example of dignity which was wasted on his present detractor.

Why did nobody at the farewell dinner apologize for Mr. Damrosch's boorishness and explain to Mr. Mengelberg that, though American manners may be rough, American treatment of strangers is almost always courteous? (Gorky is one of the exceptions that prove the rule.) Why did no newspaper protest against the outrageous performance, which had not even the excuse of being uttered under mental stress, for it is said that Mr. Damrosch prepared copies of his address for the reporters?

B. W. HUEBSCH.

New York, April 19.

In German, the word "Huebsch" means "pretty," but Mr. Huebsch's letter is not pretty even though it palpably is sincere. On one count in his indictment

(Continued on page 23)

THE CHICAGO CIVIC OPERA

"Opera is not for the rich alone; they are not the ones who patronize the company. It is for the common people, for the general culture of the public," said B. J. Mullaney, former Commissioner of Public Works and present manager of public and industrial relations of the People's Gas, Light and Coke Company, speaking recently in Chicago. This statement, like all others emanating from the People's Gas, Light and Coke Company, may be true, but it will not help to get new subscribers for the Chicago Civic Opera. It seems that anything civic, municipal, or even national in opera is generally doomed to failure. Quoting from J. A. Fuller-Maitland's introduction to the book, "The Opera," by R. A. Streatfeild, "in connection with every operatic enterprise the question arises of how to cater for a great class, who attend operatic performances for any other reason rather than that of musical enjoyment, yet without whose pecuniary support the undertaking must needs fail at once. In countries where the opera enjoys a government subsidy, the influences that make against true art are as many and as strong as they are elsewhere."

Rich merchants derive a direct benefit from the opera, not only in Chicago but also everywhere else where opera is given, and it seems only logical that those rich merchants should be made the guarantors of the Chicago Civic Opera. A big business man in Chicago told the writer that during the opera season the Marshall Field & Co. store makes upward of \$5,000 profit a day in the women's apparel departments. Now then, John G. Shedd and his associates derive a good income indirectly from the opera and they should contribute largely in making up the deficit of the Chicago Civic Opera rather than to call on the purse of less fortunate business men. It is true that the poorer people of Chicago have supported grand opera. They have bought tickets consistently since Chicago has had an opera company of its own, but they have looked toward the rich element in that community to pay the deficit, and this, following the general rule as far as grand opera is concerned. It has always been the duty of rich men to open their coffers to art to benefit the people from whom they really receive their money. In olden days, in Greece, in Rome, even in Babylon, it was the rich men in those communities who gave liberally to worthy art enterprises, their civic pride urging them to give plenty to make their city first in art, and they endured all through the centuries only through the benefit they derived through those benefactors of art. Kings and emperors that make names in history were all patrons of art; they encouraged artists and they subsidized opera, as they recognized in that branch of music "heaven's youngest-teamed star." Business men of Chicago have different ideas. They believe that the people at large should contribute to the guarantee fund of the Chicago Civic Opera, as only by their contributions can they make the opera civic in that community. Would it not have been much more generous for those rich business men to poll the yearly losses of the future Civic Opera Company and to solicit Chicagoans to buy tickets for the opera? Now then, with good solicitors, the Auditorium could be sold out every night during the week and if with sold-out houses the deficit should be large, the fault would lie only with the management, as there should be no reason for a deficit if the Auditorium were sold out nightly. Why should a deficit of \$500,000 be expected by the Chicago Civic Opera management? What business enterprises ever at its start looked for a deficit? American people judge the success of an enterprise by its financial returns and the Chicago Civic Opera looks to be, as it is presented by its directors, a very poor investment. "No opera company in the world has ever made money," said one of the directors recently, but this statement, like many others made recently, does not hold water. There are many opera companies in the world which in the past have made money and there are some today which still make money. The directors of the Chicago Civic Opera Company do not know that there was a director at the Paris Opera who made a fortune there. This, if memory serves right, during the exposition of 1889. Then, there is Mr. Gallo, who, when he entered the operatic field, was not a very prosperous man. Today he lives in fine style and has a pretty good banking account. Antonio Scotti, without begging the support of anyone, is able to travel all through this vast continent, usually coming out on the right side of the ledger. Cleofonte Campanini did not lose at an average any \$500,000 for the Chicago Opera Company. The directors of the Chicago Civic Opera have access to the books and they will notice that

the figure they ask from Chicagoans for a guarantee fund is greatly exaggerated if the figures of losses registered during the Campanini régime, should be used as a criterion. True, in those days the artists were not paid such high salaries; true also, there was less extravagance than has existed in the past year of the Chicago Opera Association, but it is true also that the price of tickets was more within the reach of people than today. Paying \$6 for a stall entitles the purchaser to hear the best, and the best Chicago will have, but, as a matter of record, it must be stated that it was a mistake—nay, a blunder—to call on Chicagoans to raise the guarantee fund for the future of the opera in that locality. There is a Marshall Field, whose grandfather made his money in Chicago and who himself is now worth millions of dollars and who is a patron of grand opera inasmuch as he subscribes for a box at the Metropolitan Opera House in New York. What does he do for Chicago? A thousand dollars from him is less than a farthing from a stenographer who is asked to contribute \$10 to the fund. What about the Armours, the Mitchells, the Swifts, the Mandels, the Cranes, the Carsons and Piries, the Reynolds, the Meekers, the Morris? Could they not between them have made up the deficit, as Harold F. McCormick and Edith Rockefeller McCormick practically did for ten years? Possibly J. Ogden Armour does not like music. Maybe to Mr. Swift opera is an expensive and bothersome diversion, but financial prosperity of a community should interest good citizens far more than their personal likes or dislikes. Opera needs philanthropic men—men who have big ideas, men who want their city to forge to the front not only through commercialism, but also as an art center. Chicago some day, perhaps, when the subway has been built, will rival New York City as a commercial center of the world, but it should copy its elder sister in other than commercial enterprises, and as rich men have contributed to the Metropolitan welfare, rich men should contribute here.

The Chicago Symphony Orchestra is not a civic enterprise, even though the people at large contributed for its maintenance. Rich men of the city are the trustees, and even with money the poor people of yesterday—rich today—could not buy or subscribe to a box and possibly not to an orchestra stall for a Friday afternoon, as the first rich guarantors of the association saw to it years ago to reserve those seats for themselves, yet Chicago is justly proud of its orchestra, which in a large measure has contributed in bringing renown all over the world to this city, not only as the biggest packing house city but also as a musical center second to none in this hemisphere.

R. D.

CONSTRUCTIVE?

Here's one of the bright paragraphs of the late Bert Leston Taylor, whose famous column, "A Line-o-Type or Two," was for so many years the chief attraction in the Chicago Tribune for most of us:

"Very well, here is a constructive criticism," declared Colonel Roosevelt, tossing another grenade into the Administration trenches. The Colonel is our favorite constructive critic. After he has finished a bit of construction it takes an hour for the dust to settle.

Whenever we hear of constructive criticism, a broad smile diffuses itself within our sleeve. What is constructive criticism? Our idea is that the term "constructive criticism" is in itself a negation. Criticism is inevitably destructive. Its constructive value can only arise from two things: first, its absolute correctness; second, through the artist taking heed of what the critic has said about the incompleteness or falsity of his art, and then taking steps to get rid of the faults which are pointed out.

But how many artists will admit that criticism of themselves, however gentle, is justified? A tenor once told us that he studied the faults found with his singing by reputable critics and tried to rid himself of them. The answer was one of two things: either the man lied or he was a mighty poor rider.

COMMENTS

Somebody sent us a program of a young gentleman dancer—to speak euphemistically. We might even have gone to see him had the thoughtful person who mailed us the program included tickets as well. The program at least held out promises. It had what are described as "comments," by a young writer who is so well off he can afford to do nothing more than write "comments." The

young dancing gentleman is going to do something of Debussy's that is translated "It is a Bird Flying," and the young writing gentleman's comment on this is "Subjective patterns unseemingly betraying the Playboy of the Western World. Subtle treason to the Spanish." Next comes Moszkowski's "The Juggler," which is "Syncopation with gold balls all flying to a dubious heaven." Then there is Debussy's "Narcissus at the Pond"—"plastic abusiveness dripping with sentimentality"; while Prokofiev's "Caprice" is labelled "geometrical blitheness sacrificing its angles with unusual candor." Next comes an intermission while the audience recovers its balance (and perhaps the young gentleman dancer as well), after which there is Ravel's "Pavane for the Death of a Royal Child"—"Royal Child pompously celebrating the removal of its earthly intentions." Later Cyril Scott's "Tango Orientale" suggests "Langorous invocation to the Smells (!) of the Orient," and to end with there is the same composer's "Danse Negre"—"sensuality playing with the dregs of the negro race, and begging for shades of perfumed vengeance." Just so things shan't get too over-esthetic, a young pianist-composer is to play two groups of his own pieces. One of them is called "Antinomy," doubtless the scherzo from the Zinc Sonata—which suggests the possibility of an endless series of metallic fantasies for the steel strings. What was that phrase of our childhood days—"Just too utterly utter!"

AMERICAN PUBLISHERS NOTE!

American music is difficult to get in Europe, it seems, because American publishers either have no agents in many countries or do not supply these agents with an adequate stock. Moreover, there is no good in having agents if they do not advertise as such. Inquiries are reaching our European offices constantly as to where a "selection" of American music can be obtained. It is not reasonable to expect European musicians to order this music outright, hit or miss, basing their selection on hearsay only. They want to see the scores. This applies not only to orchestral music (Sir Henry Wood has tried vainly for months to obtain the material of a work by Henry F. Gilbert), but also to chamber music and small forms as well. The situation is worse, of course, with regard to Central Europe, and it seems that here something should be done to overcome the barrier imposed by the depreciation of exchange. A correspondent in Budapest, anxious to get to know some American music with a view to public performance, suggests that a generous selection shipment be placed with the leading house of music publishers, Messrs. Rozsávölgyi, which could act as a sort of trustee. This correspondent is apparently well informed about American composers, and inquires particularly for the works of Charles M. Loeffler and composers that write in characteristic American idioms. Ensemble music, orchestral music, and especially music for chamber orchestra, is desired, as well as vocal music with instrumental accompaniment. As similar requests have come from Berlin, Warsaw and Vienna, it seems that far-seeing business policy would dictate taking advantage of this—perhaps ephemeral—sentiment for things American, even if substantial financial returns can only be counted upon for the future.

C. S.

IN EARNEST

Mme. Aurelia Arimondi, the well known Chicago voice teacher, has among her pupils a young woman named Jessima Ceriale. Miss Ceriale recently dedicated a poetical effusion to her teacher. One cannot fail to be impressed with her earnestness even though it appears that, wrestling with the English language, she came out a rather poor second. Here it is:

TO MY TEACHER, AURELIA ARIMONDI,

These few lines, I'll dedicate,
But it's impossible to tell you
How beautiful voices she does
make.

For she's wrapped up in each pupil,
Be she poor or millionaire,
Money does not fascinate her
It's the voice for which she cares.

When God made this little woman
He gave her brains and lots of them,
She's a genius, above all others,
I simply can't tell you with my pen.

She's not like other teachers
Who think of other things
When giving one a lesson
Don't care just how you sing.

I thank God a million times each night
For sending her to me
For I love her very dearly,
And may her life a long one be.

VARIATIONETTES

(Continued from page 21)

ment, Mr. Huebsch is right indisputably; Mr. Damrosch should have climaxed his courageous onslaught by mentioning the names of those guest conductors who employ the claque. The MUSICAL COURIER suggested this course to Mr. Damrosch immediately after his speech was published in the daily papers. It is not yet too late for the omission to be rectified. Justice, in fact, seems to demand the step as a defense of the innocent.

J. P. F. inquires: "New York's Music Weak?"

If Oley Speaks, why does not William Tell?

Here is one of the best of the "Tales of Hoffmann":

New York, April 22, 1922.

My dear Mr. Lieblich:—

You would very highly oblige me by letting me know whom you consider the supreme interpreter of the "Moonshine" sonata. Is it Ernest Hootcheson or Ferruccio Bozzoni?

Thanking you in advance for your very kind reply, I am,

Most sincerely yours,

JOSEF HOPMANN.

Neither, Josef. It is Mortimer Wiske, conductor of the Newark Festival.

And prohibitionally speaking, there is not much kick in Meyerbeer or in Mendelssohn's "Scotch" symphony.

It is not true that the name of "Cavalleria Rusticana" is to be changed to "He Who Gets Bitten."

Good-bye, grand opera. Take keer yourself.
LEONARD LIEBLICH.

THE SAN CARLO SEASON

Having closed a thirty weeks' tour of his San Carlo Opera organization which has again spanned the continent and included most of the important cities in the United States and Canada, Impresario Fortune Gallo looks back once more upon the achievements of his ensemble with his customary satisfaction. A remarkable fact is that the prevalent widespread business depression, a condition which has worked severe hardships upon many worthy musical and theatrical projects, has affected the patronage of the San Carlo in but one or two isolated cases. This seems to show that the company has such a strong popularity that its success remains unimpaired by outward conditions. Recent engagements in St. Louis, Detroit and Toronto were of a record breaking character. The Gallo forces closed their season in Buffalo Saturday evening, April 22. The 1922-23 season will, as usual, open in New York City, and according to Charles R. Baker, business manager of the organization, Mr. Gallo aims to make the coming tour of his songbirds the most pretentious of the company's career.

S. P. OF A. M. BULLETIN

Under date of March 18 the Society for the Publication of American Music issues a bulletin giving information as to its most recent publications, those for this season, 1921-22, being as follows: quartet for strings, David Stanley Smith, op. 46; quartet for strings, Tadeuz Iarecki, No. 3, prize quartet for Pittsfield Festival of 1918. Other publications of the society are: Sonata for clarinet and piano, Daniel Gregory Mason, op. 14; quartet for strings, Alois Reiser, op. 19; quartet for strings, Henry Holden Huss, op. 31; quartet for strings, Leo Sowerby, "Serenade." As already announced, the society will receive applications for the publication of original compositions for the season 1922-23 not later than October 15, 1922, on which date they should be in the custody of the society's secretary and submitted in the usual manner under assumed names. The secretary is William Burnet Tuthill, Room 1608, 185 Madison avenue, New York. The society does not encourage the submission of works of doubtful intrinsic value or questionable technic. It is understood that for the present only chamber music works will be considered.

"NOTHING"

Not long ago the New York Times published on the front page the news that Siegfried Wagner is coming to this country soon to raise funds for the Bayreuth Festival planned for 1923. The MUSICAL COURIER published this news in the issue of September 15, 1921, remarking at the same time that the smaller Wagner might be welcome as a collector

provided he would promise not to insist upon producing any of his own music.

It must discourage a believer in eugenics to think of the colossal brain power of Richard Wagner and the superior intellect of his wife and then realize what the result of their union was.

And, after all, the news of Siegfried's coming may not be true. The sentiment toward Bayreuth has been pretty well felt out during the past winter by some prominent interested persons and they have found that the German-Americans are so occupied in furnishing aid to individuals and charitable institutions in Germany with which they have personal relations, that they have little interest in the project of aiding the revival of Bayreuth. They point out that Munich has been able to revive its festivals without soliciting outside aid and ask why Bayreuth, with its superior tradition, cannot do the same. Also the soliciting of funds for Bayreuth is said to have been mixed up with the paying of large commissions to certain solicitors in a way which had turned away other persons who were genuinely and unselfishly interested in helping the revival project along.

CLEVELAND INSTITUTE

MAKES NATIONAL APPEAL

"Figures Mean Growth," says a circular just received from the Cleveland Institute of Music, and they certainly do mean a most extraordinary growth in the case of this remarkable institution. Here they are: Seven pupils were enrolled in the Institute when it opened its doors, December 10, 1920; sixty-nine pupils were enrolled at the end of the first term of five months; 130 pupils were enrolled when the present year started; 380 pupils have enrolled in the past six months. These are from eleven Ohio cities and towns, and from Buffalo, New York and New Haven; thirty-six teachers are among the enrolled pupils; twenty-two partial scholarship pupils and three full scholarship pupils are at the Institute; three branches have been opened by the Institute; twenty-one teachers are on the faculty; 175 persons, in addition to the students, have attended the free lecture course under Mr. Bloch; fifty men and women have formed a chorus conducted by Mr. Bloch which meets regularly every Monday evening. The fact that so eminent a musician and composer as Ernest Bloch is musical director of the Institute has had much to do with its growth, but the management and the assistant teachers must also be commended. A summer master course is now announced, beginning July 3 and ending August 12, the teachers being Ernest Bloch, Guido Silva, Beryl Rubinstein, André de Ribaupierre and Edwin Kraft.

THE CINCINNATI ORCHESTRA

Cincinnati closed its symphonic season last week, a season that has been productive of exceptional results for the organization, financially and artistically, under the conductorship of Eugene Ysaye and with A. F. Thiele as business manager. Several novel features were included in the activities of the Cincinnati Orchestra this season, one of the most important of them being the educational concerts for young people, designed to serve as special training in musical appreciation for children of the public schools as well as music students. During the four years incumbency of the present conductor and the business manager, the Cincinnati Orchestra has visited 119 cities in nineteen States and Canada, playing to approximately 322,000 persons. The largest audience attending any one concert was in Milwaukee, where 7,327 listeners crowded into the auditorium there. Next in size were the audiences in New York at the Hippodrome, where the attendance was 5,200, and in Atlanta, where an afternoon concert for children brought out 5,219 school children and their teachers. The territory covered by the orchestra's tours during the past four years has embraced practically every section of the United States, except the Far West. A very flattering and very well deserved article in the Cincinnati Inquirer of April 21 points out that the symphony orchestra there has become a true civic asset, that the name and fame of Cincinnati have been carried into many cities on tour, that the home concerts are an established part of the general life of Cincinnati, and that the painstaking rehearsals and the enthusiastic participation of the conductor and his players made the series one of the most elevating and enjoyable that Cincinnati ever has experienced. Compliments are paid to Ysaye as a program builder and a baton artist whose ability is balanced nicely between respect for the classics and responsiveness toward the work of the modern creators. Cincinnati has every reason to be proud of its fine orchestra and conductor and to look forward to further symphonic enjoyments next winter.

I SEE THAT

Bruno Walter, Munich conductor, will visit this country next season, leading the Detroit and Minneapolis orchestras in a few concerts as guest.

Cecil Arden has been presented with the Order of Merit from Rome.

Sonia Yergin, an artist pupil of Samoiloff, has made good in Germany.

Alexander Russell has been giving Saturday afternoon organ recitals at Princeton University.

Reed Miller and Nevada Van der Veer will conduct a summer school at Bolton Landing, Lake George, N. Y.

Vladimir Dubinsky, cellist, is now under the management of Hinkle Barcus.

Sergei Klibansky left New York on April 15 for a short vacation in Europe.

P. A. Tirindelli's "L'Intruse" was well received when it was played by the Cincinnati Orchestra.

George Reimherr will give a "request" program at his recital at the National Theater April 30.

The Commencement Exercises at the Cornish School of Music, Seattle, extended over a period of three days.

Arthur Rubinstein, pianist, will return to America next season under the management of George Engles.

Rosing has given over one hundred recitals in the city of London.

An opera class will be a new feature of next summer's session at the Fontainebleau School of Music.

Nashville (Tenn.) is celebrating its first music week (April 22 to 29).

Mario Chamlee will sing for President Harding at the White House next Saturday.

Renato Zanelli will be one of the principals with the Scotti Opera on its forthcoming tour.

Beginning in June, Paul Koschanski will fill concert engagements in South America.

The Althouse-Middleton tour is now definitely fixed to open in Sydney on August 12.

Mrs. George Lee Bready is terminating a successful season of opera recitals.

William Simmons will fill his twelfth festival date at Spartanburg, S. C., May 4.

The first meeting of the Junior Branch of the Washington Heights Musical Club was held on April 15.

The Philharmonic Society gave sixty-eight concerts in Greater New York this season.

Charles Wakefield Cadman has completed what he feels is the most successful concert tour of his career.

The popularity of the Vanderpool songs with the Italian contingent in the opera companies continues to grow.

The San Carlo Grand Opera Company has just closed a thirty weeks' tour.

Schumann Heink recently sang for the twenty-fifth time in Cincinnati under the management of J. H. Thuman.

The Griffes Group adopted that name in honor of Charles T. Griffes, the composer, who died two years ago.

Florence Foster Jenkins spent ten days in Washington, D. C., resting after her busy season.

The engagement is announced of Dagmar Rybner, pianist and composer, and Joseph Whitla Stinson, lawyer.

Marie Novello sailed last Saturday to fill engagements in London.

The reappearance of Jeritza at the Vienna Opera House was greeted with unusual enthusiasm.

Lee De Forest claims that he has perfected a device for talking motion pictures.

An exhibition of Caruso's art collection is being held at the Canessa Galleries.

Emma Calvé will give her farewell recital for this season at Carnegie Hall on May 4.

Nine musicians have formed what will be known as the American Music Guild.

Reinold Werrenrath has recovered from his recent illness and is on tour again.

Gigli will make his first public concert appearance in New York at Carnegie Hall on May 2.

A concert will be given at Town Hall on May 9 to raise funds for the Music Students' League.

Portland, Me., is to have a conservatory of Music at Westbrook Seminary with a faculty of prominent teachers.

It is reported that Edward Johnson will sing at the Metropolitan next season.

Puccini announces that his new opera, "Turandot," will be completed very shortly.

Gigli was soloist at the final Rubinstein Club concert for this season.

Mary Garden has resigned as director of the Chicago Opera Association.

Felix Salmond will play at the Pittsfield Festival in September and has also been engaged for next season as soloist with the New York Symphony.

Irma Seydel has filled many orchestral engagements during her career.

A summer master course will be conducted at the Cleveland Institute of Music, beginning July 3.

The Indiana Federation of Music Clubs recently held a successful three-day convention in Indianapolis.

Frances Alda has filled a formidable list of engagements this season.

Campanari will be a guest teacher at the Cincinnati College of Music this summer.

A movement is being launched to establish an American Opera House.

Katherine A. Borland has dedicated her latest work, "The Voice from Calvary," to Caruso.

Emily Stokes Hagar will be one of the soloists at the forthcoming Bach Festival at Bethlehem.

May Peterson was severely injured when struck by an automobile last Monday.

Caroline Russell Bispham is contesting the will of her late husband, David Bispham.

Paul Kempf has purchased The Musician, a monthly educational magazine.

Henri Verbrugghen will succeed Emil Oberdorfer as conductor of the Minneapolis Orchestra for the first half of next season.

G. N.

OPERA STARS HEAR THE CALL OF THE SOUTH AS BRILLIANT METROPOLITAN SEASON ENDS

Demonstration for Farrar After "Zaza," Her Last Performance, Most Impressive—Another Remarkable and Successful Season Closes

"COSI FAN TUTTE," APRIL 17.

Mozart's delightful comedy, "Cosi Fan Tutte," was given its last performance of the season Monday evening, April 17. The remarkably fine cast was the same as at previous performances, with Florence Easton as Fiordiligi; Frances Peralta, Dorabella; Lucrezia Bori, Despina; George Meader, Ferrando; Giuseppe De Luca, Guglielmo; Adamo Didur, Don Alfonso. Artur Bodanzky conducted with his accustomed skill. The audience was delighted and vented its approval unmistakably.

"DIE WALKURE," APRIL 19.

On Wednesday evening, April 19, "Die Walkure" had its sixth and final production of the season before a large audience. Florence Easton was admirable as Sieglinde, giving much pleasure and satisfaction to her hearers. She is indeed a versatile artist. The Brunnhilde was in the hands of another capable singer, Julia Claussen, who also made a deep impression upon the audience, not alone vocally but also in her acting and general appearance. Grace Bradley, one of the younger singers of the organization, was given the part of Fricka and did extremely well. Other minor roles were entrusted to members of the company who always give of their best: Sundelius, Tiffany, Alice Miriam and Grace Anthony. Henrietta Wakefield, as Waltraute, also gave a good account of herself. Morgan Kingston was a rich voiced Siegmund and William Gustafson lent his sonorous organ to the part of Hunding. Clarence Whitehill's Wotan is a familiar figure to Metropolitan Opera goers and this sterling artist again scored an emphatic success. All in all the performance was a good one and was much enjoyed.

"ANDREA CHENIER," APRIL 20.

"Andrea Chenier," on Thursday evening, April 20, marked what is reported to be the last appearance of Claudia Muzio at the Metropolitan Opera. Miss Muzio, inspired by the occasion, was at the very height of her powers. In good voice she gave without stint of her vocal resources singing the highly colored music with splendid dramatic intensity and acting with great emotional force. There was an audience that literally jammed the house to the doors, come to say farewell to Miss Muzio. After the third act and at the end of the opera there were demonstrations which recalled those of which Miss Farrar has been the object the last few weeks. After the third act she was called back time after time and showered with bouquets from the balconies while there was a storm of cries of "Brava, Muzio," and this same scene was repeated with even more recalls and more flowers at the end of the opera.

Gigli and Danise, who had the other two principal roles, seemed inspired by the emotion of the evening and fairly outdid themselves in their work with her, while the electricity seemed to have gotten into Moranzoni's baton as well. All in all it was one of the best performances of the season, and Miss Muzio well deserved the tumultuous demonstration that was hers.

"TRISTAN AND ISOLDE," APRIL 21.

The final performance of "Tristan and Isolde" was given on Friday evening, April 21. It was also the final produc-

tion of German opera for the season and drew a large audience. Florence Easton appeared again as Isolde and gave a finished and delightful impersonation of the role. She was in excellent voice and brought depth of feeling and tonal beauty into her singing, arousing her hearers to heights of enthusiasm. The Metropolitan is indeed lucky in having such a sterling artist.

Sembach was the Tristan and sang his music well. Julia Claussen, as Brangaene, did full justice to her part, and vocally she was effective, not lacking in the tradition of the role. The Kurvenal of Clarence Whitehill was admirable as of old.

"ZAZA," APRIL 22 (MATINEE).

In another column—"Variationettes"—is a description of the nature of the reception accorded Geraldine Farrar on the occasion of her ultimate "good bye" performance at the Metropolitan. It was an impressive close to a series of picturesque farewells extending over a fortnight or so. The matinee audience, keyed up to a high pitch of expectancy, crowded the house from parquet to gallery.

Mme. Farrar was in very good voice, sang well, and acted with all her ability to portray pathos, coquetry, and passion. Her Zaza is a notable operatic portrait. Martinelli also felt in fine vocal fettle and gave generously of his lovely tonal equipment. De Luca did his part resonantly, unctuously, artistically. Moranzoni conducted the thin and treacly score as though it were a masterpiece. He got his reward by being publicly kissed by Mme. Farrar. Messrs. Martinelli and De Luca also received osculatory treatment from the prima donna and in consequence felt that for once they were as important as the conductor. Mmes. Howard and Egner filled the other female roles very effectively.

"LA FORZA DEL DESTINO," APRIL 22 (EVENING).

Judging by the line which extended around the Metropolitan Opera House on Saturday evening there must have been scores of persons—perhaps hundreds—unable to obtain admission to the last performance of the season, Verdi's "La Forza del Destino." Frances Peralta made a lovely Donna Leonora; Danise and Salazar were both in splendid form histrionically as well as vocally; Raymonde Delaunoy put the proper spirit into her portrayal of Preziosilla; Jose Mardones was the reverent Abbot, and Thomas Chalmers provoked the usual laughter as Father Melitone. Louis D'Angelo adequately filled the role of the Marquis of Calatrava, and others in the cast were Grace Anthony, Paolo Ananian, Giordano Paltrinieri and Vincenzo Reschiglian. Papi conducted. It was truly a brilliant ending to a brilliant season.

FINAL SUNDAY NIGHT CONCERT.

The last Sunday night concert and, incidentally, the end of the 1921-1922 season at the Metropolitan Opera House, attracted a much smaller audience than usual, and there was a great deal less enthusiasm. Of course the Saturday night opera performance really ended things, and this concert seemed to be a sort of "aftermath." However, the program was interesting and many of those who took part deserved even greater plaudits than were accorded them.

Two of the artists announced—Marie Tiffany and George Meader—were indisposed, and so a slight change in the program was necessary.

The guest artist was Winifred Byrd, who, after all, is just Winifred Byrd—a little bit of a thing at the piano, but indeed a power to be reckoned with when she starts to play; she thoroughly delighted her auditors and was obliged to add encores. Anne Roselle, who gave an additional number in Marie Tiffany's place, also scored no little success. It was good to hear Rafaelo Diaz again and the audience thoroughly enjoyed his artistic singing. Chief Caupolican, William Gustafson and Flora Perini also proved popular, and Gladys Axman added an encore as well as substituting at the last minute in the duet from "Tales of Hoffman" for Mme. Tiffany. Paul Eisner was at the piano for most of the numbers. The full program follows:

Song, Brindisi, from Hamlet.....	Thomas
Chief Caupolican.....	Bizet
Aria from Carmen.....	Anne Roselle
Spring Song, from Die Walkure.....	Wagner
Johannes Sembach.....	Verdi
Aria, Re dell'abisso, from Un Ballo in Maschera.....	Grace Bradley
Aria, Una furtiva lagrima, from L'Elisir d'Amore.....	Donizetti
Duet, from Aida.....	Rafaelo Diaz
Verdi.....	Verdi
Aria, Vissi d'arte, from Tosca.....	Anne Roselle and Augusta Lenka
Puccini.....	Puccini
Piano Solos: Love Dream.....	Gladys Axman
The Prophet Bird.....	Liszt
Hungarian rhapsody No. 6.....	Schumann
Winifred Byrd.....	Liszt
Songs.....	Selected
Rafaelo Diaz.....	Mozart
Aria, Qui sdegno non s'accende, from The Magic Flute.....	William Gustafson
Song, Am stillen Herd, from Die Meistersinger.....	Wagner
Johannes Sembach.....	Verdi
Aria O don fatale, from Don Carlos.....	Flora Perini
Barcarolle, from The Tales of Hoffman.....	Offenbach
Gladys Axman and Grace Bradley.....	MacDowell
Piano Solos: Improvisation.....	Leschetizky
Etude Heroique.....	Paganini-Liszt
La Campanella.....	Winifred Byrd

Letter from Mme. Ivogun

Marie Ivogun, the young coloratura soprano, who made a good impression this year with the Chicago Opera Association and in concert, and who will return next season for concerts under the direction of her present managers, the Wolfsohn Bureau, sailed for home on Saturday, April 22. On leaving Mme. Ivogun sent the following letter to the MUSICAL COURIER:

New York, April 22, 1922.

Editor Musical Courier:

May I ask you kindly to correct an impression which seems to have prevailed, that I am a member of the opera at Budapest and consequently a Hungarian singer. It is true that by birth I am Hungarian, but by marriage I am German. Besides my entire career as an artist has been made in Germany and Austria and since my first appearance on the operatic stage I have been a member of the opera in Munich.

Sincerely yours,
(Signed) MARIA IVOGUN.

Reimherr's Closing Dates of Season

George Reimherr will close his season with the following appearances: April 27, benefit concert, Carnegie Hall; 30, his third New York recital this season, which will be a Heart Song and Ballad concert, at the National Theater; May 3, a song recital at the Ampico Studios.

She is a pianist of distinction—New York Tribune



OLGA
STEEB

Pianist

Detroit Symphony Orchestra, Ossip Gabrilowitsch Conducting

CONCERTO THING OF BEAUTY IN OLGA STEEB'S HANDS

Without apparent effort this young woman with the able assistance of Mr. Gabrilowitsch and the orchestra made of Liszt's great concerto in E flat minor a thing of rare beauty. She was applauded many times at the close.—*Detroit Free Press*, April 3, 1922.

Freedom from gymnastics and an admirable pedal control when needed—absence of sensational side-play while still retaining complete and admirable dominance over the spirit of her theme in all its changes and varied demands—such fingering as only the most supple digits can make possible, and all the incidental features of this sort subordinated to the expression of the great soul of the piece as the composer conceived it; these details united in bringing favor to Olga Steeb at the concert of the Detroit Symphony Orchestra.

The rare beauty of her interpretation won warm welcome from the big audience in Orchestra Hall. It is probable that few of the preceding Sunday concerts, if any, have had more genuine enjoyment for the audience.—*Detroit Journal*, April 3, 1922.

Exclusive Direction of

Catharine A. Bamman, 53 West 39th Street.

America's Supreme Violinist In ROME and PARIS

Triumphs of Albert Spalding Recounted by the Press:

SPALDING SCORES IN ROME

**American Violinist Is Repeatedly
Recalled by the Audience**

Copyright, 1922, by The New York Times Company
By Wireless to The New York Times.

ROME, March 16.—Albert Spalding, the American violinist, received a great ovation during a concert last night in historic Augusteum Hall. Remembering his triumphs last year, a large public rushed the booking office many days in advance, all seats being sold out.

Spalding scored his greatest success in rendering Brahms's concerto in E minor, being repeatedly recalled by the enthusiastic audience.



Engaged for next season with:

NEW YORK SYMPHONY ORCHESTRA in Washington, Baltimore, and Philadelphia. October 24, 25, and 26. In New York November 2 and 3, in Brooklyn, March 10 and 11, 1923.

MINNEAPOLIS SYMPHONY ORCHESTRA. November 9 and 10.

ST. LOUIS SYMPHONY ORCHESTRA. November 24 and 25.

Tribuna, March 17.

"Albert Spalding, the violinist, has definitely conquered the affection of our public. Spalding yesterday received an ovation. In the Concerto of Brahms Spalding's phrasing was admirable in its stylistic dignity. Never vehement, never hysterical, but always, instead, restrained, sane, and elegant, the violinist translated all the noble beauty of this Brahms music."

Il Piccolo, March 17.

"Albert Spalding received yesterday at the concert at the Augusteo an ovation which ended in a triumph. Albert Spalding is a real part of the violin, a work of art is imbued by his fantasy with a serene and contemplative beauty."

Giornale d'Italia, March 12, 1922.

"The program put into singular relief the art of a great artist. The audience was extraordinarily warm in its tribute of deep and fervent admiration."

Popolo Romano, March 17, 1922.

"The Augusteo was crowded yesterday. Albert Spalding played! To speak worthily of this great violinist, not new to our Roman public, one

would have to search out all those laudatory terms so often spent without economy in praise of mediocre performers, and after regenerating them to new life, cry them frankly again in his honor. Yesterday was a consecrated fête, and seldom has the enthusiastic concord of an entire public been more justified. The consummate art of Albert Spalding subjugated the mass of listeners who followed him as one. He was magnificent."

Paris Edition New York Herald.

"Never before has an American musician enjoyed the privilege of appearing in one of the regular concerts of this most famous of French orchestras. The honor for Mr. Spalding was as great as it was deserved. Throughout he played with that astonishing effortlessness which is his outstanding characteristic. Every movement of the bow had the dignity and the delicacy of a courtesy of the "grand siècle."

Paris Edition The Chicago Tribune.

"His appearance contributed new honor to the ever improving name of American artistry and genius. He senses an inner meaning to his music and brings it out. Mr. Spalding's performance was received with tremendous applause and shouts of acclaim."

RETURNS TO AMERICA

Season 1922-1923

Management:

WOLFSOHN MUSICAL BUREAU
THE STEINWAY PIANO USED

8 East 34th Street, New York

NEWMAN PRAISES ELENA GERHARDT

And Comments on German and Russian Songs

[When Ernest Newman speaks all the world listens, for he has shown himself to be a deep thinker and a learned musician, free from prejudice and level headed. In the article that follows, quoted from "The Week in Music" from the Manchester Guardian, he speaks of the return of German music to our concert halls and confirms what has been said innumerable times already in the Musical Courier. Incidentally he utters words of understanding of the art of Elena Gerhardt—but that speaks for itself.—The Editor.]

There were enthusiasts at one time who were sure that after the war there would be a new heaven and a new earth in music as in other things; that while French and Russian music had at last been discovered, German music had at last been found out, and now there would be an end of the swindle. These good people have probably awakened up again by now. The war has no more altered musical human nature than it has altered human nature in general. The enthusiasts reckoned without the plain man. This simple person cares nothing for theories, especially theories of esthetics; he just likes what he likes, and, unlike one or two of my journalistic friends, cannot, with the best will in the world, persuade himself that he likes a thing when in his heart of hearts he knows he doesn't. He is now being sneered at as a "pro-German" in music (it is strange what a high survival-value words have even when all the meaning they once might have had has gone out of them). German music has, indeed, emphatically "come back," as the boxers say, during the last three years. For this the anti-German enthusiasts themselves are partly responsible. They had no discrimination in their own admirations, no discretion in their propaganda. Almost any music, to some of these people, was good music so long as it was not German. The shoddiest Russian and French music was boomed as vociferously as the best of it, and the plain man, not being the fool he was supposed to be, soon saw the difference, and saw how fallible was the sense of direction of his self-appointed guides. And all the while his own natural desire for a good time was asserting itself. He asked for nothing but the best of everything. There was a dim instinct within him that he had not had it during the war. The moment the chance of it came his way he fell to it, as our American friends say. Hence the scenes one witnessed at the return of Kreisler and at the first reappearance of Chaliapin. (The enthusiasm was not maintained at the recitals of the latter that followed his American visit: most people had the uncomfortable feeling that his art had become a little cheapened, and that he had studied the ways of the prima donna rather more than was good for him.) Hence also the enthusiastic greeting that Elena Gerhardt has had.

Her second recital, like her first, reminded us of the old days, with the audience crowding round the platform for encores at the finish, and refusing to leave until a delicate hint had been given them, by the turning out of most of

the lights, that it was time for virtuous citizens to go home and give a tired artist a chance to rest. All talk about the public returning blindly to its pre-war adoration of German music is beside the mark. It hangs on Miss Gerhardt's lips because it knows that her art is the supreme thing in its particular line. The public is decidedly critical of German music in these days. The old uncritical worship has gone; great names are no longer hypnotic; it is seen that every genius has to carry a certain dead weight about with him in the form of second-rate works. Miss Gerhardt's second recital was wholly devoted to Schubert. Most people, I think, felt here and there that had it not been for the singer one or two of the songs would have had some trouble to interest us. The bulk of them, of course, are as enchanting or as moving as ever; but will anyone who is quite honest with himself lay his hand on his heart and swear that his reverence for "Death and the Maiden" is what it was twenty years ago? Is not the net of sentiment too openly spread in sight of the bird? Do we not all know, by now, the moves of the game too well? But which of us, in spite of our fading belief in some of the articles of the old faith, can help suspending our scepticism for a moment when the sacrosanct hymns of the cult are chanted by a priestess so inspired as Miss Gerhardt?

Her art is like the German music from which it derives: it has the virtues and the failings of an aristocracy, as Chaliapin's, like Russian music, has the virtues and the failings of a democracy—in the one case a super-refinement and super-subtlety that some day or other must break down, in the other a homeliness that is not free from roughness, and now and then becomes plebeian. After an evening of Miss Gerhardt we feel that some of the singing of the best of the Russian singers is merely the art of inspired ragamuffins. The impression comes in part from the more primitive quality of much of the Russian verse and song: it is admirably vigorous and direct, but it would sometimes, one cannot help feeling, be all the better for a good washing and airing; the contact with the soil is too close and too obvious to eye and nose; the folk-clothes have been worn a little too long next the skin; and some of this art sweats vodka at every pore. It will be retorted that German song is not wholly free from evidence of association with German beer; and indeed the worst specimens of German tearfulness are obviously the product of German beerfulness. But all the crude and popular elements in this art have, in the best examples of it, been refined by a long process of evolution. It is this sense of being in the company of an aristocratic art that has taken centuries to grow to its present slightly artificial perfection that is the secret of our delight in Miss Gerhardt's singing. Chaliapin often moves us by a humanism that is hardly a step removed from naturalism. Miss Gerhardt's art is the fine flower of style and breeding, as remote from naturalism, as eloquent of the highest sophistication of culture, as is the style of Anatole France. This impression is deepened for us now by her

habit of taking most of her songs more slowly than of old: the very deliberation gives us time to be conscious of the complete self-possession of her art, its consummate drawing-out of all the delicate threads of it.

Art so perfect as this, whether creative or interpretative, implies the ending of a long line of evolution, and therefore the prelude to a decline. Nature cannot go on indefinitely piling a Schumann on a Schubert, a Brahms on a Schumann, and a Wolf on a Brahms. All over Europe today it is clear that the old musical régime has broken down. None of the new politics is as yet stable, but there is any amount of vigorous experiment in reconstitution. We have to be tolerant with these experiments. We know that few of them can hope to survive their own day; but out of them will come, in the fullness of time, the work of genius we are all waiting for. It is in this philosophical mood that we listened the other evening to the playing of the new string quartet of Malipiero—"Rispetti e Strambotti"—by the accomplished Lener Quartet. Both the old technic and the old ideals of string quartet writing are here discarded. It is young art, and has all the crudity, the self-assertiveness, the limitation of intelligence, and the occasional charm that we expect from youth when it sets out to rebuild the cosmos. —Ernest Newman in the Manchester Guardian.

Frank Waller Going Abroad

Frank Nairn Waller, who conducted grand opera in Cincinnati last summer and at Boston the past winter, is sailing for Europe the early part of May. "On Sunday," a new song just issued by T. B. Harms, has already been sung with success by Farrar, Galli-Curci, Margaret Romaine and Marie Tiffany, and it bids fair to rival his "Her Dream" in popularity. Miss Farrar writes:

I have used "On Sunday" and "A Poor Finish" (also by Waller) in all my concerts with the most delightful effect, which effect is perennially the same for "Her Dream"; each of them moves the most conservative audience to ripples of laughter. I think the songs delightfully piquant and just needed to supplement the success of "Her Dream." I am very glad to have them, and wish there were more like them.

Very sincerely,
(Signed) GERALDINE FARRAR.

Havens Trio Pleases

The Havens Trio (consisting of Raymond Havens, piano; Julius Theodorowicz, violin, and Alwin Schroeder, cello) gave a concert April 9 before a large and enthusiastic audience in the Bowker Auditorium, Massachusetts Agricultural College, Amherst, Mass. The program included Schubert's trio in B flat, op. 99; solo numbers by the individual members of the trio, and closed with the "Fairy Tales" of Schutt.

Harold Land Sings for D. A. R.

March 23 Harold Land, baritone, sang for the Manhattan Chapter of the D. A. R. at Hotel McAlpin. Edward Hanes was his accompanist in songs by Homer, Fay Foster, Harris, Gartlan, McGill, Speaks, etc. This was a return engagement. Mr. Land has a full schedule up to the end of May, many of his dates being return engagements.

CARMINE FABRIZIO

SIGNIFICANT PRESS TRIBUTES

BOSTON, MASS.

Soloist with THE PEOPLE'S SYMPHONY ORCHESTRA, Emil Mollenhauer conducting

"Carmine Fabrizio, violinist, was the soloist at the People's Symphony Orchestra Concert held at the St. James. He played Wagner-Wilhelmj's "Album Leaf," and the intricate Saint-Saëns composition, "Morceau de Concert." He revealed a fine mastery of tonal qualities and feeling. His technique is pleasing and the large audience applauded him generously."—*Boston Daily Advertiser*.

BOSTON, JORDAN HALL RECITAL

"Carmine Fabrizio gave a violin recital last evening at Jordan Hall to an audience more numerous and far more applause than most artists attract. His program, Grieg, Saint-Saëns, Paganini, Smetana, Cui, and Wieniawski, and others, gave Mr. Fabrizio ample opportunities to prove his skill. Mr. Fabrizio's performance was melodious. His tone is firm and sweet, his intonation accurate, his feats of skill executed with a well-founded assurance."—*Boston Globe*.

PROVIDENCE, R. I.

"Mr. Fabrizio made a fine impression in his two appearances. The Saint-Saëns "Morceau de Concert," which he selected for his opening number, is one that makes great technical demands upon the player. It is by no means a grateful piece for a violinist, but Mr. Fabrizio's handling of it showed him to be an artist capable of reading interest and pleasing musical effect into a composition of ordinary merit. His tone is full and pure, his technic ample and in the playing of melody he phrases with excellent taste. In the playing of double stops the chords ring out clear and true, and his use of the bow is free and effective. There was crispness and brilliance in the various form of staccato, which effects he produces with great ease and certainty. A cadenza features the closing measures of the Saint-Saëns number. Filled with technical pitfalls, it requires most facile fingers and deftness with the bow to accomplish the results aimed at. Mr. Fabrizio played it with fire and brought out harmonies with clearness."—*Providence Evening Bulletin*.

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NELLIE KOUNS

Lumiere Photo

OTHER TRIBUTES FROM THE EAST, SOUTH AND MIDDLE WEST

For the first time in its history the Apollo Club had two soloists, the Misses Nellie and Sara Kouns, sisters, who recently returned to this city from abroad. They sang several duets and their voices were almost of identical quality. They were equally effective in coloratura and melody and captivated the audience.—*Brooklyn Eagle*.

Nellie and Sara Kouns are performing a distinct service to art by bringing again into favor the two-part song. The term "mirror" is well applied to these artists, for their brilliant and flexible voices reflect each other in charming, haunting cadences. There is distinction between the voices but no comparison, since each possesses individual characteristics of beauty and expression that makes it necessary to the harmonious blending of the complete song.—*Dallas Despatch*.

Voices suggestive of the exquisite blending of two perfectly matched pearls, the sparkle of two flawless mirrors, in which the luscious beauty of each is reflected in the crystalline depths of the other; the warmth and sweetness of two silver-throated nightingales—each prettily piped to a perfect blending. These are the priceless gifts of Nellie and Sara Kouns.—*Dallas Times-Herald*.

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NELLIE AND SARA KOUNS

Sopranos

A LETTER FROM MISS NAN B. STEPHENS, CONCERT DIRECTOR, ATLANTA MUSIC CLUB AND PRESIDENT, SOUTH ATLANTIC DISTRICT OF THE NATIONAL FEDERATION OF MUSIC CLUBS.

ATLANTA MUSIC CLUB

MRS. CHARLES E. DOWMAN
PRESIDENT
118 LINWOOD AVENUE
MISS NAN B. STEPHENS
CON. REC. AND CONCERT DIRECTOR
17 BRIARCLIFF ROAD

Jan. 25, 1922.

Mr. Daniel Mayer,
Aeolian Hall,
New York, N. Y.
Dear Mr. Mayer:

Enclosed you will find the press notices of the recital by Misses Nellie and Sara Kouns for the Atlanta Music Club, Jan. 21.

The Misses Kouns made individual and double successes in their recital, and were received with such enthusiasm that an extra group had to be added to the program in spite of many encores. I have seldom witnessed such a reception by an Atlanta audience, especially the music club audience which is noted for its coldly critical attitude towards artists.

In spite of the stormy weather and sheets of rain the hall was crowded and the Misses Kouns won a secure place for themselves in the hearts of Atlanta musicians.

With best wishes,

Sincerely,

Nan B. Stephens

In duet singing they have no equals on the concert stage today. The blending of their voices is fascinatingly captivating and they do it all with such delicious refinement that I am tempted to say it baffles comparison with anything I have heard.—*Topeka State Journal*.

At times their voices blended so perfectly in a warm, high soprano that if you were not watching you might think but one of them was singing. Again, the timbre of each voice was so different, so individual, that you caught yourself wondering whether you might not, after all, have been mistaken about the blending of their voices. Sara Kouns has an adorable voice. In solo, Nellie Kouns showed the surprisingly fine quality of her voice in its upper range.—*Topeka Daily Capital*.



SARA KOUNS

Lumiere Photo

BOSTON SYMPHONY PLAYS "DON QUIXOTE"

Handel and Haydn Society Sings "Elijah"—Harvard Glee Club Concert—Heifetz Plays—Flute Players' Club Gives Program—Madeleine MacGuigan Pleases—Jane Leland Clarke's Songs Heard

Boston, Mass., April 23.—Strauss' musical portrayal of the fantastic hero, Don Quixote, featured the twenty-second program of the Boston Symphony Orchestra, Friday afternoon and Saturday evening, April 14 and 15, in Symphony Hall. This highly imaginative, boldly realistic music reveals effectively and pleasurably the inventive skill and technical ingenuity of Strauss' genius in its earlier manifestations. Now grotesque, now profoundly tragic, the music nevertheless voices the nobility and lofty idealism of chivalry in its exalted sense. Mr. Bedetti played the solo cello part admirably, impressively, while Mr. Fourel was no less praiseworthy in the passages for solo viola. The performance was a brilliant one and Mr. Monteux was deservedly recalled.

The remainder of the program comprised three movements from Schumann's dramatic music to Byron's "Manfred" (in which Mr. Speyer played the solo for English horn beautifully), Haydn's unusually reflective and masterfully written symphony in D major (B. and H. No. 2), and, the signalize the day, the devotional "Good Friday Spell" from Wagner's "Parsifal."

HANDEL AND HAYDN SOCIETY SINGS "ELIJAH."

The Handel and Haydn Society, Emil Mollenhauer, conductor, sang another oratorio classic, Mendelssohn's "Elijah," for its 820th concert Sunday afternoon, April 16, in Symphony Hall. The chorus was assisted by the Boston Festival Orchestra; H. G. Tucker, organist, and these soloists—Florence Hinkle, soprano; Delphine March, contralto; Paul Althouse, tenor, and Norman Jollif, bass.

The well trained chorus of the society knew this music thoroughly and sang it with noteworthy skill. Of the soloists, Messrs. Althouse and Jollif won great favor, the former's singing of "If with All Your Hearts" being rewarded with tremendous applause. Mr. Mollenhauer conducted with customary authority. There was abundant enthusiasm.

MADELEINE MACGUGAN PLEASURES IN RECITAL.

Madeleine MacGuigan, announced as "Ireland's Violinist," played in Boston for the first time, Tuesday evening, April 11, in Jordan Hall, winning an unusually fine success. Miss MacGuigan chose an exacting list of pieces, including Saint-Saëns' melodious concerto in B minor, Chausson's "Poëme," and pieces by Mana-Zucca, Moore-MacGuigan, Hubay, Mendelssohn-Achorn and Wieniawski.

Miss MacGuigan had not played many measures of the concerto before it was clear that she was a violinist of exceptional attainments. Her intonation is well nigh flawless, her tone warm and full, her technique adequate. She, moreover, phrases musically and has the ability to sense and communicate the poetic content of the music she plays. This violinist ought to go far on her merits. A fair sized audience gave Miss MacGuigan a warm reception. Maurice Eisner was a helpful accompanist.

HARVARD GLEE CLUB CONCERT.

The Harvard Glee Club, with Dr. Archibald T. Davison conducting, and Pablo Casals as assisting artist, gave its final concert for the current season Wednesday evening, April 12, in Symphony Hall. The club revealed its highly pleasurable abilities in ancient and modern liturgical music and secular pieces from Paine, Palestrina, Milhaud, Gretchaninoff, Arensky, Ballantine, Merikanto, Palmgren, Gretry and Dubois.

JASCHA HEIFETZ PLAYS.

Probably the smallest audience that ever attended a Heifetz recital in this city heard the brilliant young Russian's final concert of the season Thursday evening, April 13, in Symphony Hall. The size, or lack of size, of the audience hardly affected the familiar qualities of Mr. Heifetz's playing. His program comprised Charlier's arrangement of a "Chaconne" by Vitali, four movements from Lalo's Spanish symphony, Auer's transcription of a "Vivace" by Haydn, and numbers from Bach, Rimsky-Korsakoff, Ries and Wieniawski. There were many recalls and Mr. Heifetz added encores generously. Samuel Chotzinoff was, as usual, an able accompanist.

CONCERT BY FLUTE PLAYERS' CLUB.

The Boston Flute Players' Club gave its seventh concert Sunday afternoon at the Boston Art Club. The program comprised a quartet by Mozart for flute, violin, viola and cello; three numbers from Bach's suite in B minor for flute

and string quartet; pieces for harp, played by Mme. Delcourt, of the Boston Symphony Orchestra, and three numbers for flute, harp and string quartet recently composed by Daniel Gregory Mason. Georges Laurent, first flutist of the Boston Symphony Orchestra, was the flutist, and Messrs. Thillois, Tapley, Artieres and Marjollet, of the Symphony, the string quartet. Mrs. Archibald McLeish sang a group of French songs.

JANE LELAND CLARKE'S SONGS HEARD.

A group of songs by Jane Leland Clarke was included in the program of the Music Lovers' Club, Tuesday morning, April 11, in Steinert Hall. They were sung by Arthur Myers, a well known local singer. Miss Clarke's songs created a favorable impression and were warmly applauded.

PUPILS OF MME. DUEHEANA IN OPERATIC PERFORMANCE.

An operatic performance by pupils of Mme. Dueheana took place April 17 in Jordan Hall. Mme. Dueheana's pupils were assisted by Rulon Robinson, tenor; Charles Kallman, baritone, and Minnie Stratton Watson, accompanist. Selections were given from "Rigoletto," "Cavalleria Rusticana," "La Traviata," "Il Trovatore" and "Carmen." J. C.

Erna Rubinstein Plays at White House

Erna Rubinstein, the youthful violinist, whose playing has been creating something of a sensation of late, had the



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honor of playing for President and Mrs. Harding at the White House on April 20. The musicale followed a dinner given in honor of Marshal and Mme. Joffre, and the guests included the following Washington notables: Secretary of State and Mrs. Hughes, Secretary of War and Mrs. Weeks, Secretary of the Navy and Mrs. Denby, Senator Lodge, Senator and Mrs. James W. Wadsworth, Jr., General Pershing, Admiral and Mrs. Coontz, the French Ambassador and Mme. Jusserand, Mr. and Mrs. Henry White, Third Assistant Secretary of State and Mrs. Bliss, Mrs. Theodore Roosevelt, Jr., Mrs. Edward B. McLean, Mr. and Mrs. Cornelius Vanderbilt, Jr., and Major U. S. Grand, Third. After the dinner fifty additional guests came in for the musicale, which was given in the East Room.

Miss Rubinstein's numbers included ballade and polonaise, Vieuxtemps; "Melodie," Gluck-Kreisler; "Guitarra," Moszkowski, and "Sielanka," Wieniawski. Following her appearance she was warmly congratulated both by the President and Mrs. Harding, and the former remarked to the young violinist's mother that he had never heard such violin playing. Following the second group the applause, instead of being the usual perfunctory handclapping characteristic of social gatherings, was so insistent that the usual precedent had to be broken and an encore given.

This is said to be one of the few instances on record when a foreign born artist has been asked to play at the White House during a first American season.



MARIE DE CALVE

This dramatic soprano has sung with success in concert and opera both here and abroad, and after consulting Mme. Soder-Hueck about having her voice rebuilt, so to speak, wrote the New York teacher the following dedication: "To the bel canto maestra, Mme. Soder-Hueck, the rebuilder of my voice." Mme. De Calve has had gratifying results in her own teaching. A number of Mme. Soder-Hueck's pupils will attend her summer session from June 15 to August 10.

Niessen-Stone Artist Gives Fine Recital

Viola Silva, an unusually gifted artist pupil of Mme. Niessen-Stone, was heard in a song recital at the Princess Theater, Sunday evening, April 23. This young artist has a mezzo soprano voice of wide range, ample volume and power and of beautiful quality, clear and colorful. In addition to these vocal qualities, she sings with intelligence and assurance, and proves that she has had excellent training. Hers is an attractive personality, and she has marked poise and a fine stage presence for one so young. Her program was varied, including songs in Italian, German, French and English. "Lungi dal caro bene" was smoothly sung with good tonal quality. The Brahms numbers were beautifully interpreted, and in the French group the songs by Vidal and Bemberg were especially good. MacFayden's "Love Is the Wind" and Di Nigero's "My Love Is a Muleteer" delighted her hearers greatly. The audience was large and genuinely interested. Several encores were granted in response to the insistent applause.

Francis Moore's accompaniments were all that could be desired.

Spooks, Von Klenner and a "Psychic Tea"

A "Psychic Tea" under the auspices of the National Opera Club of America, Baroness Von Klenner founder and president, at Hotel Pennsylvania, April 22, drew several hundred seekers after truth, who heard Dr. Prince, investigator of psychic phenomena, the "haunted house" in Antigonish, Canada, and Andre Tridon, "America's Foremost Psychoanalyst" (believe it, for the program said so!), as well as Mrs. Owen Kildare, chairman, talk about spirits, ghosts, not alcoholic. Some of the talk was tremendously risqué, but everyone got their money's worth, if one can believe a fair attendant, who said what happened was "giggle, gobble, gabble, git."

Claussen to Sing at Kronold Benefit

Julia Claussen, mezzo soprano of the Metropolitan Opera Company, who during the last week of the opera sang Dalila in "Samson and Dalila" in concert form, Brünnhilde in "Die Walküre" and Brangäne in "Tristan and Isolde," will appear at the Hans Kronold testimonial and memorial concert, to be held at Carnegie Hall, New York, Sunday evening, May 7. The entire proceeds of the performance are to go to the family of the late cellist, who himself frequently donated his talented services for similar charitable causes.

Gabriel Engel Has a Guarnerius Violin

Gabriel Engel, the young violinist, has recently been the recipient of a Guarnerius instrument, which before owning he had considered one of the finest specimens he had ever seen. To his great surprise it came into his possession, and the modest donor firmly refuses to permit Mr. Engel to divulge his name. Mr. Engel played in New York in Town Hall on April 7, and at the Bellevue-Stratford in Philadelphia on April 19. He will be heard in Elizabeth, N. J., on May 1.

Musical at Ampico Studios

On Friday evening, April 28, a musicale will be given in the Ampico Studios by Ethel Rust-Mellor, soprano; Vera Barstow, violinist; Henry Souvaine, pianist, with Dr. Sigmund Spaeth also on the program.

Prof. Robert Bolland Dies

Leipsic, April 1.—Prof. Robert Bolland, the well known violin master, died here at the age of seventy-five. L. K.

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PARIS CAFE ORCHESTRAS TO LOSE THEIR JOBS UNLESS THE NEW TAX LAW IS RESCINDED

Hotel and Restaurant Owners Wage War to Prevent New 13 Per Cent. Tax Being Imposed on All Restaurants and Cafés Which Have Music—The Henri Murger Centenary—"Falstaff" and Ballets at Opera—American Artists Featured

Paris, April 1.—A bitter fight is being waged between Paris hotel and restaurant owners and keepers of the celebrated all night cafes on one side and the tax collector, represented by the Minister of Finance, Count de Lasteyrie, on the other side, in which the innocent and unfortunate musicians seem to be the chief sufferers. The fight is over an additional thirteen per cent. tax which the authorities have ordered imposed on the customers of all restaurants and cafes which have music in their establishments. The owners of the big restaurants and hotels in the "down town" district have decided to dismiss their orchestras and thus save their patrons the additional expense which is already as high as they think the customers can stand. Now comes the announcement of the owners of the all-night cafes of the Montmartre that they will close their doors on April 10, the date on which the new tax is to take effect unless the authorities rescind the order for the additional tax.

The keepers of the supper resorts of the famous Montmartre claim that there is already an existing tax of twenty-five per cent. A bottle of champagne, the principal beverage at these resorts, is taxed fifteen per cent., which the grower must pay, with the twenty-five per cent. and the additional thirteen per cent. the ultimate consumer—that is, the visitor to Paris—must pay, thus making fifty-three per cent. tax on the champagne he wishes to consume to the tunes of some outlandish "jazz" band. They further claim that they cannot dismiss their musicians, because without music they might as well close their establishments as they would lose their clientele. The musicians say that they do not see very much difference whether they are dismissed because the restaurant manager wants to dispense with music or because they close their doors; by April 10 they will be out of a job. In their plight they are sending a delegation to appeal to the Minister of Finance for mercy.

THE HENRI MURGER CENTENARY.

Last week Paris celebrated the Centenary of Henri Murger, the author of "La Vie de la Bohème," that inspired Puccini to write his "La Bohème," a work in the repertory of every opera house in the world, and made Leoncavallo write his opera of the same title, which, while not known in America, has an occasional performance in European opera houses. Representatives of the French Government, the Paris municipality, Academy, men of letters, of the theater and of the musical world, delegates of the free community of the Montmartre and dwellers of the Latin Quarter came in an endless procession to place their floral offerings on the grave of Murger in the famous cemetery Père Lachaise, paying loving homage to the memory of the man who made Paris, its Latin Quarter, its students, artists and girls beloved the world over.

"FALSTAFF" AND BALLETS AT OPERA.

Verdi's "Falstaff" will have its first performance at the Opera Monday evening, April 3. Arturo Vigna will conduct and M. Hubert, who created the title role at the Theatre de la Monnaie in Brussels, will sing Falstaff.

Three ballets, works of French modernists, were given their first performance at the Opera March 31. They were "La Petite Suite," by the late Debussy; "La Peri," a delightful pantomime by Paul Dukas, already performed with success by Diaghileff's Russian Ballet and Pavlowa, and "La Tragedie de Salome," by Florent Schmitt.

ARISTOCRATIC MUSIC.

Henry Russell, former director of the Boston Opera Company, has formed among members of the Russian aristocracy—who are as numerous in Paris as bootleggers are in New York—a concert company which gave its first performance March 31, for the benefit of the Oeuvre Catholique de l'Enseignement des Orphelins de la Guerre. The company includes Prince Obolensky, a basso; Count Michael Tolstoy, the son of the author, pianist; Mme. Spiridovich, contralto; Prince Putiatin, guitarist, and Captain Efre-moff, tenor.

EVERYBODY BENEFITED.

The Union of French Composers gave a gala performance at the Salle Gaveau, March 31, for their own benefit. It was in fact to the benefit of all those who attended because the performance was excellent. The musical program was preceded by a lecture of Jose Gremain of the Federation of Intellectual Workers and a talk of a very humorous nature by Sascha Guitry, the famous French actor. The principal features of the musical program were The Russian Choir of Mr. Kibalchich; Mme. Croiza, the soprano, and Edouard Risler, the eminent French pianist.

AMERICAN NOTES.

Rosalie Miller, American soprano, was the guest of honor at a musical matinee given March 30, by the Marquise del Fierro. Miss Miller sang compositions by Faure, Brahms and Fairchild.

Charles Marie Widor and Francis Casadesus gave a reception to former students of the American Conservatory at Fontainebleau March 31, at the Institute de France. A very interesting musical program of contemporary French composers was given.

"TRISTAN" IN ITALIAN.

A grand opera company from the Teatro Regio of Turin, Italy, is giving a series of performance of Wagner's "Tristan and Isolde" in Italian at the Theatre des Champs Elysees. Tullio Serafin, one of the best of the younger Italian operatic conductors, is directing the performances. Amedeo Bassi, formerly with the Chicago Opera, is singing Tristan. The performances are good and the production is beautiful. Four more performances will be given next week.

CHARLES HACKETT AT THE OPERA.

Charles Hackett, the American tenor, after a most successful season at the Scala in Milan and at the Opera in Monte Carlo, arrived in Paris where he is to make his debut on the stage of the Opera in "Rigoletto" Saturday evening, April 8. It will be a gala performance in Italian

with Hackett as the Duke, Battistini as Rigoletto, Mme. Ritter-Ciampi as Gilda, and Arturo Vigna conductor. Following his debut at the Opera, Hackett is scheduled to sing Cavaradossi in Tosca at the Opera-Comique with Albert Wolff conducting.

AMERICAN RECEPTION TO MME. MILLERAND.

One of the biggest social events of the season was the reception given to Mme. Alexandre Millerand, wife of the President of the French Republic, by the American Women's Club. This club, the list of members of which contains the names of all the prominent woman members of the American Colony in Paris, is one of the great factors of the social and artistic life of "La Ville Lumiere." An excellent musical program was given by Enid Watkins, the American soprano, and Ralph Lawton, the American pianist, both of whom are well known in Parisian musical circles.

THEODORE BAUER.

Haarlem Philharmonic Society Concert

The fifth and last musicale of the season presented before members of the Haarlem Philharmonic Society took place Thursday morning, April 20, at the Waldorf-Astoria. An excellent program was promised and there was an audience which completely filled the grand ballroom. Nor was the promise unfulfilled, for the program as presented by Graziella Pareto, coloratura soprano; Raoul Vidas, violinist, and Edgar Schofield, baritone, with Rudolph Gruen and Lee Cronican at the piano, was fully up to even the highest expectations.

Mr. Schofield opened the program with a group made up of "Per La Gloria" (Buononcini), "Povero Marinar" (Miloti), "L'Angelus" (Old Breton arranged by Bourgault-Ducoudray) and "Le Cor" (Febrier). For his second group he chose "I'm the Pedlar" (Greenhill), "At the Mid Hour of Night" (Edward Harris), "Leezie Lindsay" (arranged by Kreisler), "Swing Low, Sweet Chariot" (arranged by Burleigh) and "The Great Awakening" (Kramer). Mr. Schofield's is a virile art, and it would be difficult to decide in which number he was at his best. Special mention, however, should be made of his singing of the negro spirituals, one of which was included in his programmed numbers, and several added as extras in response to the enthusiastic demands of his audience. Mr. Schofield also led in the singing of the national anthem.

Works by Tartini, Wieniawski, Faure, Brahms, Gustav Saenger and his own arrangement of Dimitresco's "Villagoeise" made up Mr. Vidas's contribution to the program.

Of special interest was Saenger's "Souvenir Intime," for which Mr. Vidas had the assistance of the composer at the piano. He was accorded the delighted approbation of his audience and likewise added several encores to his programmed numbers.

Two operatic arias—"Ah fors e lui," from "Traviata," and "Omra Leggiera," from "Dinorah"—made up Mme. Pareto's portion of the program, but not her portion of the musicale's enjoyment, for her audience insisted upon encores, which she graciously granted.

This report would be incomplete without special words of praise for the accompanists. Both Mr. Gruen and Mr. Cronican added materially to the success of a fine musicale.

The officers of the club are: President, Mrs. Everett Menzies Raynor; honorary president, Mrs. Frank Littlefield; first vice-president, Mrs. Frederick Atherton Duneka; second vice-president, Mrs. Thomas Jacka; recording secretary, Mrs. Sturgis Siegler Dunham; corresponding secretary, Mrs. Alvah A. Swayze; treasurer, Mrs. William Gage Brady.

Mrs. McConnell Praises John Charles Thomas

As has already been announced, John Charles Thomas is entering the concert field, after many operatic successes, under the exclusive management of R. E. Johnston. The success of this popular American baritone is certain, he being possessed of everything that goes to make up success on the concert stage—voice, musicianship, personality, poise. How well this was realized by Mrs. Noble McConnell, president of the New York Mozart Society, is shown by the following letter, written by her to congratulate Mr. Thomas upon his success at the recent concert at the Hotel Astor, and to congratulate Mr. Johnston on having Mr. Thomas under his management:

Dear Mr. Johnston:

April 19, 1922.

I want to congratulate you in having on your list John Charles Thomas.

In all my eighteen years' experience as president of musical clubs I have never met an artist with his combination. In the first place, as a ballad singer, from my point of view, he has no equal. I never

heard "Danny Deever" nor "Mother o' Mine" rendered so beautifully, and the aria "Vision Fugitive" was superb. His tones have a wonderful bell-like quality that is very rare today, and he combines with all this artistry wonderful physical graces; his whole make up is something delightfully elusive and fascinating.

This is not the eulogy of a fond friend, as I have never had the pleasure of meeting Mr. Thomas, but as I sat in my box presiding over my concert I was proud indeed that you gave me John Charles Thomas.

I am delighted that he is going to open our Mozart season next November with a recital.

Yours sincerely,
(Signed) ADELAIDE MCCONNELL.

Hazel Gruppe in New York

Among the artists who have recently opened studios in New York special attention must be given Hazel Gruppe, pianist, whose studios are located at 420 Madison avenue.



HAZEL GRUPPE,
pianist.

This season Miss Gruppe has appeared with the New York Liederkranz; with the Music Temple of the World Society, at the Majestic Hotel; at one of the concerts given under the direction of Charles D. Isaacson, who spoke of her "intelligent readings of the classics." She also gave the first program of the season for the Three Arts Club. Miss Gruppe has appeared on many out-of-town programs, including such cities as Newburgh, Tarrytown, Peekskill, Ossining, etc.

It was as a child of seven years that Miss Gruppe, in whom Mme. Galski is interested, began her studies, her teacher being her father. Her first appearance in concert was made when she was ten years old, in Rochester, her home city. As the winner of a scholarship Miss Gruppe studied at the Institute of Musical Art there, where she was a pupil of Alf Klingenberg. (This is the present Eastman School of Music.) After three years of study Miss Gruppe was graduated from the Institute of Musical Art, and went to Boston where for three years she was a pupil of Hans Ebell.

She has appeared in concert throughout the Middle West, Northern and Southern States. In addition to her concert appearances she enjoys considerable success as a teacher and as an accompanist.

Caruso Foundation Opens Exhibition

At the Canessa Galleries the music show and exhibition of the Caruso American Memorial Foundation was auspiciously opened on the afternoon of April 24 with a musical program given by pupils of Buzzi-Peccia. The galleries are tastefully arranged, offering a large number of objects closely associated with Caruso and his career. There are many art works, among them some amusing caricatures by Caruso himself.

Stanley at Spartanburg Festival

Helen Stanley will be the soloist at the concert to be given May 5 during the festival at Spartanburg, S. C. She will sing with orchestral accompaniment the aria from Debussy's "L'Enfant Prodigue" and also a group of songs.

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NEW YORK CONCERTS

APRIL 17

Harvard Glee Club

The Harvard Glee Club is a misnomer for the organization which, under the direction of Dr. Archibald T. Davison, visited Carnegie Hall for a concert on Monday evening, April 17. The nearest thing to a glee that the club sang was one single number, Morley's "Dainty, Fine, Sweet Nymph." But aside from that there was Bach, Palestrina, Pergolesi, Gretchaninoff (Credo), Florent Schmidt (Chant de Guerre), Bantock, Franck, Ballantine, Milhaud (Psalm 121), Kurt Schindler's transcriptions of three Finnish student songs (one by Merikanto and two by Palmgren), Brahms' song from Ossian's "Fingal," the Morley piece already alluded to, and "Let Their Celestial Concerts All Unite," from Handel's "Samson." It was, as a whole, rather a solemn list. The Milhaud composition, determinedly different, presented decided difficulties which were ably overcome. The three Finnish student songs added a pleasant lighter touch. Particularly notable was the enunciation of the club in whatever language it sang. Dr. Davison obtains remarkable results dynamically and succeeds in obtaining an agreeable quality of tone from his men at all times, full and well colored. The Harvard Glee Club is one of the very first choral bodies in America today but, to be honest, it is no longer a glee club.

Dwight Fiske

An attractive recital of original compositions was given at the Princess Theater on April 17 by Dwight Fiske, assisted by Dorothy Fox and Paul Leyssac. The program consisted of piano pieces, played by Mr. Fiske himself, recitations with music by Mr. Leyssac, accompanied by the composer, and songs sung charmingly by Miss Fox. The entire afternoon of music proved conclusively that Mr. Fiske is a composer of talent and technical attainment who should win a high place among American composers.

Beethoven Association

The sixth and last concert of the season by the Beethoven Association was given at Aeolian Hall on April 17 before a very large audience. There was a long list of artists, eight of them to be exact, and they gave readings of the classics that were as nearly perfect as may be. The program began with a concerto by Wilhelm Friedemann Bach, played by Ernest Hutcheson in a manner indicative of his complete mastery of the classic style, and with great taste in the matter of restraint and delightfully clear phrasing and purity of tone. He was accompanied by a quintet of strings—multiplied by about five—made up of students from the Institute of Musical Art under the direction of Franz Kneisel.

This was followed by another concerto, the leading or obligato instruments being two violins and cello and the composer, Antonio Vivaldi. It was played with understanding by Michel Piasiro, Louis Svecenski and Emmaran Stoeber. These same players, assisted by L. E. Manoly and Harold Bauer, played the Schubert "Trout" quintet with a brightness and charm that it would be difficult to

exceed. As an interlude George Hamlin sang arias and songs from Bach, Handel, Schumann, Brahms and Wolf with great artistic perfection which won for him a gratifying personal success, and no less so for Hugo Wolf, whose "Rattenfänger" was repeated in response to insistent demand,—and one is led to wonder why Wolf is not more frequently introduced by our singers to their metropolitan audiences?

APRIL 18

Mendelssohn and University Glee Clubs and Rosa Ponselle

On Tuesday evening, April 18, at the Metropolitan Opera House, the Mendelssohn Glee Club and the University Glee Club appeared separately and together in the first concert of either organization for which tickets had ever been for sale, the two clubs volunteering to help out the Vassar Salary Endowment Fund, which benefited from the profits. In two groups of numbers they united, once under the baton of Nelson P. Coffin (Mendelssohn) and once under that of Dr. Woodruff (University), the two most interesting numbers being Dudley Buck's "At Sea" and the final Schubert-Liszt "Omnipotence," in which Rosa Ponselle, the soloist of the evening, added interest by her splendid singing of the soprano obligato. Each club sang two groups by itself. The University Club was particularly effective in Henry Hadley's spirited "Song of the Marching Men," and the Brahms "Lullaby," with fine pianissimo effects, had to be repeated. From the Mendelssohn Club numbers an Armenian folk song, "The Well Beloved," in a good Deems Taylor transcription, was particularly effective, and Henry F. Gilbert's "Gathering Song" of the Scotch clans was, musically speaking, about the best thing of the evening. Incidental solos in the Mendelssohn numbers were sung by Reed Miller and a young tenor with an unusually good voice, A. R. Crooks.

Rosa Ponselle, the Metropolitan Opera soprano, did some of the best singing she has offered in New York. With Romano Romani at the piano, she sang first the "Suicidio" aria from "Gioconda," and later the cavatina from "Il Trovatore."

She was called upon to sing three or four encores after each aria, one of them being the Bolero from the "Sicilian Vespers," the fioratura of which she tosses off with a lightness and surety remarkable for so large a voice. Miss Ponselle has improved tremendously as a concert singer in the last two seasons. She always had the glorious voice—one of the finest in the world today—and now she has acquired that professional finish, both in vocal style and platform demeanor, which distinguishes the great artist from the mediocre. She swept the audience out of itself on both appearances.

N. Val Peavey

N. Val Peavey gave an unusually interesting piano recital in Aeolian Hall on Tuesday evening, April 18. The program was made up of three groups. He opened with andante and variations in F minor, Haydn, and sonata (quasi una fantasia), op. 27, No. 2, Beethoven, in both of which the concert giver's musicianship and intellectual grasp were strongly in evidence. His second group was devoted to Chopin compositions and comprised the etude, op. 25, No. 12; Nocturne, C minor; valse, A flat: "Trois Ecosseuses" and polonaise, op. 53, which he rendered with poetic feeling, beautiful tone color and sincerity. The closing group contained the rhapsody in G minor, Brahms; "Margaret at the Spinning Wheel," Schubert-Liszt; "The Sea," Palmgren; "Goliwog's Cake Walk," Debussy (which had to be repeated); "La Fee de la Fontaine," Mrs. H. H. A. Beach, and scherzo, op. 10, No. 4, Ernest Hutcheson. At the conclusion of the program he was obliged to give several encores.

Mr. Peavey revealed in his performance that he is a mature artist, one who possesses a facile and absolutely reliable technic, clarity, rhythmic precision and musicianship.

Mozart Society Choral: John Charles Thomas and Nyiregyhazi Soloists

John Charles Thomas and Erwin Nyiregyhazi were the soloists at the concert of the Mozart Society Choral at the Hotel Astor on April 18, and aided the chorus and orchestra in giving one of the most pleasing evenings of music that has been heard in New York this season. The chorus, under the skilled direction of Richard T. Percy, sang "Now Lovely Spring," Saint-Saëns "Penance," Wick; "Hymn to the Sun" from "Le Coq d'Or," Rimsky-Korsakoff, choral version by Victor Harris, with obligato solo by Margaret Northrup; "Fantasy on a Russian Folk Song," Gains; "The Long Day Closes," Sullivan; "Now Is the Month of Maying," Strong.

Mr. Thomas made a profound impression in the "Vision Fugitive" from "Herodiade" and the "Prologue" from

"Pagliacci," and gave delight with a number of smaller pieces. He was announced on the program as the Popular American baritone, and he proved himself not only popular but also a highly cultured artist, possessed of a splendid vocal equipment and excellent style, musically interpretative ability and much magnetism. He was enthusiastically received. Nyiregyhazi, the young and gifted Hungarian pianist, played works by Sinding, Liszt, Brahms and Scriabin with brilliancy and taste and was loudly applauded. Mrs. Louise M. Baxter of the Mozart Society Choral sang a set of songs with much charm.

The entire evening entertainment was a marked success and Mrs. Noble McConnell, president of the society, is to be congratulated upon this newest evidence of her efficient control.

Luella Meluis

On April 18, Luella Meluis, coloratura, was heard in her last song recital of the season. She was in good voice and spirits and rendered with her accustomed ease and technical skill a program that taxed her ability. But she went through it with little difficulty and impressed her hearers with her beautiful voice and worthy handling of it.

Mme. Meluis is the possessor of a coloratura soprano voice of good range but her lyric singing is also commendable. Her middle register has a pleasing warmth and roundness and when she soars up into the loftier regions she does so with clarity and truthness to the pitch. She sings intelligently and her interpretations are colorful and interesting.

Coenraad V. Bos was at the piano and added to the enjoyment of the concert as did Raymond E. Williams, flutist, in the following program:

Canzonetta	Loewe
Sweet Bird, Il Penseroso	Handel
(With flute accompaniment)	
Ah, sans meme, L'enlevement au Serail	Mozart
A Pastoral	Stravinsky
Flocca la Neve	Cimara
Titania	Petersen-Berger
Air du Rossignol	Saint-Saens
Comment disaient-ils	Liszt
La Capinera (with flute accompaniment)	Arr. by Jules Benedict
Aria: Qui La Voce from Il Puritani	Belini
Moon of Roses	Webber
Tonight	Barnett
Wings of Night	Watts
Nature's Holiday	Hageman

Philadelphia Orchestra

Carnegie Hall held a huge mob (if one may use such an undignified term to designate a large number of very respectable concertgoers) of wildly enthusiastic listeners on the occasion of the Philadelphia Orchestra's "Goodbye for 1921-1922 and au revoir for 1922-1923." The ovation went through the person of Leopold Stokowski, of course, at whom all the frenetic applause was directed and who very gracefully and justly diverted a good part of it to his men by waving his hands at them and asking them to give the audience a rising "Thank You." It was a gala night and the music was performed and received in that spirit.

Scriabin's prodigious "Prometheus" was the chief work of the evening, so far as the curiosity of the listeners was concerned. They heard what the MUSICAL COURIER described, after a previous hearing of the Scriabin opus, as, a complicated and skillful piece of instrumentation, interesting in spots, not particularly attractive in melodic content, and diffuse and erratic in development. The Scriabin pages, like those of Mahler's cosmic symphony heard here recently, attempt a "program" of vast philosophical, physiological, and psychic and spiritual (not to say abstruse and esoteric) aspects and problems, ordered and sequenced, no doubt, in Scriabin's mind, but practically impossible for the hearer to grasp through the medium of tones symphonically treated and in most intricate polyphonic and contrapuntal fashion. Stokowski and his orchestra played the piece brilliantly, but while the audience no doubt respected it, no signs were apparent that they loved it deeply. Harold Bauer played the piano part of "Prometheus."

Palpably more affection was lavished by the auditors upon Mozart's lovely E flat symphony, done with delicacy of reading, refinement of tone, and perfection of technic.

Rimsky-Korsakoff's "Easter," a timely thought on Stokowski's part, also made a gentle appeal, while Bach's C minor "Passacaglia" represented the noblest kind of musical thought, feeling, and workmanship. It was delivered accordingly, by the leader and the orchestra.

The Philadelphia organization has given splendidly vital and uplifting concerts here this season, and its series next winter is looked forward to expectantly as the "sold out" subscription indicates even now.

APRIL 19

Banks Glee Club: Kathryn Meisle and Ilse Niemack Soloists

Bruno Huhn has demonstrated on numerous occasions his ability to train a chorus of amateurs into an organization of artistic standing. On April 19, however, a very large Carnegie Hall audience witnessed a program which probably surpassed in shading, balance of parts, and fine all round singing any concert this club has ever given. The men, many of whom have sung with this organization for many years and all of whom are employed in the various banking houses of the city, acquitted themselves splendidly and the audience was not slow in showing its keen delight and enjoyment. Probably the best number of the program was "Caroline," that always popular work of Caro Roma, which had to be repeated. The "Balaklava" of Conductor Huhn's own writing, was also cleverly done and excited no little applause; it is a splendid number and one which undoubtedly will be used extensively by clubs. A word of praise is also due the assisting singers in the first number—Edgar Hayhow, Eugene Gravel, George Parrish and William Turner.

It is peculiar how some soloists make a particular appeal to a particular type of audience. Kathryn Meisle, contralto, the possessor of a big, luscious voice, seemed to be especially fitted for such an audience as heard her at this concert. She not only sang beautifully but also her numbers were well chosen and each one "hit home." The aria from "The Barber of Seville" was especially fine, as were

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also her lighter numbers. One of the best was the little encore song by George Garton, "The Lilac Tree," this being so well liked that the soloist was forced to sing it again, adding "The Rosary" by request.

Little Ilse Niemack, the violinist, possesses a big, beautiful tone, handles her bow well, and seems to find little if any difficulty in the most intricate technical passages. She found a warm response awaiting her following her very first number, and each appearance after this increased the enthusiasm and encores were necessary. The complete program follows:

Drake's Drum.....	Coleridge Taylor
Evening.....	Frank Abt
Solo by Edgar Hayhow, Eugene Gravel, Geo. Parrish and William Turner	
Air from The Barber of Seville.....	Rossini
Good Night, Beloved!.....	Edward Monk
Tobacco.....	Cecil Forsythe
Polonaise.....	Winiawski
Balaskava.....	Bruno Huhn
The Christian Martyrs.....	Laurent de Rillé
My Ain Folk.....	Laura Lemon
The Time for Making Songs Has Come.....	James Rogers
Caroline.....	Caro Roma
Melody.....	Tschaikowsky
Mazurka.....	Zarzycki
The gongs are beating, Chinese burlesque march.....	Julius Otto

Therese Duncan

A recital of "The Dance and Music" was given by Therese Duncan and Egon Putz at the Garrick Theater on the afternoon of April 19. Dainty and vivacious Miss Duncan, who has studied with Isadora Duncan for sixteen years, presented a varied program which consisted of works by Alessandro and Domenico Scarlatti, Schubert, Beethoven and Chopin. Miss Duncan possesses a keen sense of rhythm and many times uses her hands in a delightful manner in accentuating it. She is extremely graceful and does not at any time show a tendency toward heaviness in her dancing. However, the one criticism which the writer feels impelled to make is that her smile is too constant. There were moments when if her mouth had been in repose the effect would have been enhanced.

Egon Putz furnished excellent accompaniments for Miss Duncan and was well received in several solo numbers.

Miss Duncan will give another recital on the evening of May 19, this time at Carnegie Hall.

APRIL 20

Andre Polah and Germaine Schnitzer

Andre Polah, violinist, and Germaine Schnitzer, pianist, gave a joint recital at the Town Hall on Thursday evening, April 20. Their program began with the first performance in New York of the sonata by Eugene Goossens of London.

With a work which is as solemnly contemplated as a sonata, a young composer deliberately challenges criticism from the musical world. Mr. Goossens founds his music, as he himself said, upon an inexorable logic. His sonata, frequently of considerable technical difficulty, seems well built and well constructed—in other words logical. As to whether it was beautiful or not—that must be left to the judgment of the hearer. There was on the first hearing little warmth in it. It seemed precise, prim, in a word, dry, the inspiration short breathed—music of the brain not of the heart. The two performers played it with evidently absorbing interest in what they were doing. One imagines that Mr. Goossens could not have asked for a better presentation. The sonata by Silvio Lazzari, a man from the Austrian Tyrol, long a resident in Paris, was, while modern in touch, decidedly easier to understand and had a much more direct appeal of beauty than the Goossens work.

Between the sonatas Mr. Polah played the Chausson "Poeme" with that warmth and well controlled temperament which is characteristic of his playing. The audience liked his work and insisted upon two extra numbers. Mme. Schnitzer played a group of pieces by Debussy, Dirk Foch and Saint-Saens. Evidently the solo work of the evening pleased the audience better than the sonatas. The applause was much more copious also for Mme. Schnitzer and was only stilled after she had added numbers by Mendelssohn and Beethoven.

APRIL 21

"Miss Bobby" Besler

At the Town Hall, Friday afternoon, April 21, "Miss Bobby" Besler entertained a great many "young and grown up children" in a unique program. Her songs were divided into groups of "Practice Hour," "From the South," "From Old France," "About Lots of Things" and "Cautionary Tales." "Miss Bobby" appeared in a little girl's costume, hoops and pantalettes of the '60's and a French peasant costume. She was so cleverly made up for a little girl that she did not look "made up" at all. And her actions and singing were very natural and spontaneous. The oldest "children" were as enthusiastic over her as the youngest. Of the Southern songs, "Scandalize My Name" was particularly good. She prefaced each of the old French songs with an explanation in English, and her rhythmic actions in "Sur le Pont d'Avignon," mimicking the "extremely military soldier" and the very graceful ladies pleased the audience immensely. For the fourth group she came skipping onto the stage with a toy balloon, which, just at the appropriate moment in her song, she broke with a bang. It is these little individual touches that make "Miss Bobby" so interesting. Her accompanist, Elinor Everitt, dressed as a nurse maid, carried out the scheme of things by talking with "Miss Bobby" about her songs, especially in the practice hour.

Her program was as follows:

An Introduction.....	McKinney
The Duel.....	Besler-Beatty
The Night Wind.....	Farley
At Night.....	Alden Barrell

My Tin Bank.....	McKinney
Miss Mariar.....	Bartlett
My Sore Thumb.....	Mane-Zucca
Dirty Face.....	Mane-Zucca
L'il Road to Rest.....	Harriet Ware
De Bee an' De Butterfly.....	A. E. Ashford
Optimism.....	Bassett
Pickaninny.....	Trehanne
Scandalize My Name.....	Burleigh
Oh My.....	McKinney
Il était un' Bergere.....	(arr.) Ferrari
Sur le Pont d'Avignon.....	(arr.) Ferrari
Jean de Nivelle.....	(arr.) Mungrave
Au Clair de la Lune.....	(arr.) Lulli
Non, je ne crois pas.....	(arr.) Weckerlin
Le Chevalier Belle-Etoile.....	Holmes
The Toy Balloon.....	Julia E. Fox
The Bagpipe Man.....	McKinney
Grand-daddy Dandelion.....	Davis
The Brownies.....	Leoni
Moon, Mr. Moon.....	Hill
Boats of Mine.....	Miller
Sprightly Mrs. Grasshopper.....	Branscombe
The Burro.....	Burton
Solomon Grundy.....	Coolidge
Rebecca—Who Slammed Doors for Fun and Perished Miserably.....	Liza Lehmann
Jim—Who Ran Away from His Nurse, and Was Eaten by a Lion.....	Liza Lehmann
Matilda—Who Told Lies, and Was Burned to Death.....	Liza Lehmann
Henry King—Who Chewed Little Pieces of String, and Was Early Cut Off in Agonies.....	Liza Lehmann

Laura Williams

On Friday afternoon, in the small ball room of the Hotel Plaza, Laura Williams gave a recital of folk songs. The first group was made up of old Japanese melodies arranged by Koscak Yamada. This was followed by a group from the Greek, arranged by Bourgault-Ducoudray, and also a French group arranged by the same composer. The last two numbers of this group were by Arnold Bax, the English composer. The Irish group was arranged by Herbert Hughes, and finally an American group contained three numbers by Robert Hughes and one by Howard Brockway. It was a very interesting program, and contained many songs rarely heard in concerts. Marie Flanner played the accompaniments.

Bach at the MacDowell Club

The MacDowell Club had a very interesting program devoted to the compositions of Johann Sebastian Bach at its club house on Friday evening, April 21. The program began with a sarabande and a minuet in arrangements for string orchestra by W. H. Humiston, who conducted. The orchestra figured later in the performance of the piano concerto in A major, the solo part being played by Dai Buell. Miss Buell has played this concerto before in public recital here; her performance was imbued with much spirit. In fact all the artists seemed especially close to the Bach spirit and the evening had a distinct atmosphere. Miss Buell also played several of the MacDowell arrangements of Bach for piano, works which are exquisite in themselves and also in the taste of which MacDowell arranged them. They were most sympathetically played.

Edith Bennett, soprano, sang three arias, "While good shepherds watch are keeping," "Cast thyself, my heart, on

(Continued on page 37)

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Activities of Artists from the Vocal Studios of A. Russ Patterson

Idelle Patterson, well known lyric coloratura soprano, gave a successful recital at Aeolian Hall on March 23. Among her many recent engagements are two recitals at



A. RUSS PATTERSON,
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Parkersburg, W. Va.; recital at Springfield, Mass.; recital at the Susquehanna University; soloist for the Boston Athletic Club, Boston, Mass.; soloist for the Near East Relief at Pelham, N. Y., and soloist for the Orpheus Club of Newark, N. J.

Louis D. Zeidler, tenor, has been re-engaged as solo tenor of the Calvary M. E. Church for the coming year, and the Union Temple, Brooklyn. Among his recent engagements are: Soloist in "Elijah" at St. James Episcopal Church, Brooklyn, on Sunday, January 8; leading tenor in "A Night in Spain," at Hotel Astor, on February 21, for the New York Advertising Club; soloist, Men's Club, First Presbyterian Church of New Rochelle, March 16; soloist for Men's Club, North Presbyterian Church, New Rochelle, March

21; soloist, Bay Ridge Branch Y. M. H. A., March 11; tenor soloist in Stainer's "Crucifixion," St. Mark's Church, Brooklyn, April 11; soloist at Victoria Congregational Church, Jamaica, L. I., April 12; "Seven Last Words," Dubois, and soloist in Stainer's "Crucifixion," Second Baptist Church, New York, April 13.

Janet Watts, soprano, was re-engaged for the coming year as soloist at Tremont Avenue Baptist Church, New York; soloist for the Evening Mail concert, April 22; engaged for recital in Troy, N. Y., May 8, and Newark, N. J., May 16.

Magda Dahl, lyric coloratura soprano, has been meeting with success as soloist with her own concert company and in recitals through the South, opening at Orlando, Fla., on January 1, for two weeks, and in St. Augustine, Fla., four weeks, besides many other leading cities in Florida.

Suzanne Kenyon, soprano, was re-engaged for the coming year as soloist of the First Reformed Church of Passaic, N. J., soloist for the Evening Mail concert, April 11, and special soloist at Christ Church, New York, April 11.

Esther Johnson, soprano, was engaged as soloist with orchestra at Southington, Conn., on March 14; soloist in concert at the Swedish Lutheran Church of New Haven, Conn., on March 23.

Caroline Crooks, soprano, has been engaged as prima donna of the light opera, "The Poppy Girl," to be given at the Waldorf-Astoria Hotel, April 29, and also at the Hotel Astor on April 30, for the benefit of the Child Recreation League.

Bertha Richards, soprano, was engaged as soloist for the coming year at St. Paul's Episcopal Church, Jersey City, N. J.; soloist at a testimonial program for the Elks' Club, Jersey City, March 28, and for the Woman's Club of Coytesville, N. J., on April 20.

Leo Bernstein, baritone, was soloist at the annual concert at the Knickerbocker Church, Brooklyn, on February 28, and gave a concert for the Hebrew Immigrant Aid Society, February 15.

Lenore Van Blerkom, soprano, was soloist for the Pleiades Club on March 12 and on March 26; soloist for the Delphian Club on March 29.

Edward Beckman, tenor, was engaged as soloist in Stainer's "Crucifixion," at Immanuel Lutheran Church, April 12, and at the Salem Lutheran Church, Brooklyn, April 11; was special soloist at Gustavus Adolphus Church, New York, April 9, and has been engaged for a concert at Salem Lutheran Church.

Esther Keep, alto, soloist for Board of Education, April 3, in Elizabeth, N. J.; special soloist at the First Congregational Church of Elizabeth on Easter Sunday, and gave a program for the Elmora Literary Club at its thirty-eighth anniversary, April 25.

Ashley Pettis' First Boston Recital

Ashley Pettis, pianist, will give his first Boston recital in Steinert Hall on Tuesday afternoon, May 2. Mr. Pettis' program will include Bach, Haydn, Chopin, Debussy, and Liszt. He will also play the "Prelude" by Grassi, which has been dedicated to him and is among his recent recordings for the Duo-Art.

Eleanor Reynolds Going Abroad

In the course of her tour with the Chicago Opera Association, Eleanor Reynolds has been very successful, her Ammeris in Verdi's immortal "Aida" winning special recognition. In fact, in every role in which she has appeared her beautiful and rich contralto voice, magnetic personality and histrionic ability have gained her favorable comment from press and public. At the conclusion of her engage-



ELEANOR REYNOLDS,
contralto, of the Chicago Opera.

ment under the direction of Mary Garden she will give a recital of her own on April 28 at the Town Hall, Scranton, Pa. On May 5 Mme. Reynolds will sail for Europe, returning to America in the fall for further conquests.

Brennan-Slevin Wedding

May Slevin, the daughter of Mr. and Mrs. Hugh Slevin, of New York City, for several years connected with the MUSICAL COURIER as secretary to the general manager, was married on April 18 to Frederick Brennan, of Boston, Mass., at the Church of the Blessed Sacrament, New York. Mr. and Mrs. Brennan will reside at Lynn, Mass.



Second New York

Recital April 7th, 1922

Hale is his name—Richard Hale, Baritone. He has not done so very much as yet, but what he has done has been so out of the ordinary as to attract the respectful attention of connoisseurs whether of the press or of the public.

TRIBUNE—A recital of universal interest was given at Aeolian Hall last night, by an American baritone, Richard Hale. Last season he created a marked impression by the excellence of his singing. This impression was renewed and strengthened by his fine work last night. Mr. Hale has a beautiful voice, which he uses with skill, and his interpretative gifts are above those of the average singer. Throughout the program Mr. Hale sang with authority and eloquence. He was particularly successful in suggesting the variety of moods represented by the contrasted songs. A large audience was justly appreciative.

HERALD—Richard Hale used his good voice with much skill and his style had admirable intelligence and musical feeling. His enjoyable work was heard by a large audience.

WORLD—Richard Hale, whose debut last year was one of unusual promise, has made strides as a singer. He has a voice of exceptional volume and richness. His winning stage presence and genuine interpretative gifts made his recital last night one of unusual interest. His German and French are excellent and his diction throughout had clarity and distinction.

TIMES—Mr. Hale showed again a rare union of vocal and dramatic gifts in German and French lyrics.

AMERICAN—Richard Hale was cordially received in Aeolian Hall last night. He is a musician of merit whose resonant and well controlled voice has been deservedly praised in former seasons. He proved again to be an assured and dignified artist whose musical good sense was matched with dramatic taste.

GLOBE—Richard Hale, a young American baritone, gave a recital last night in Aeolian Hall in which he disclosed notable skill in interpretation as well as beautiful singing. Mr. Hale has a pleasing stage presence which adds to the authority and eloquence of his singing.

MAIL—Mr. Hale has many things to commend his singing besides a naturally pleasing quality and resonant tones. He sings with the authority of the real musician and with a sincerity that never becomes dull by being over-earnest. Mr. Hale creates a warm friendly atmosphere when he sings, a most refreshing change from the bleak air of many recitals.

EVENING WORLD—Richard Hale gave his annual recital last night before an audience duly appreciative of his vocal excellencies. While Mr. Hale has a good voice, his interpretative skill is so well developed that it almost overshadows his vocalism.

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Arthur Rubinstein Under Engles' Management

The announcement of the return to this country next season of Arthur Rubinstein, the young Polish marvel of the pianoforte, under the business direction of George Engles, will be of importance to local concert managers.

Mr. Rubinstein, like Josef Hofmann, began his career as a child prodigy, first visiting this country some fifteen years ago. Returning in the fullness of his maturity a dozen years later he was hailed variously as a genius of the piano world, a giant and a poet, a marvel of the keyboard and a doer of mighty pianistic deeds.

As a child Rubinstein expressed himself musically even before he could speak. He would imitate street cries and melodies, picking out the tunes on the piano with an accuracy that was uncanny in one of such tender years. From his earliest experiments in music he has exhibited that extraordinary spiritual insight that has since become one of the unexplained characteristics of this young phenomenon's playing.

Comparing him with Hofmann, Herman Devries, the Chicago critic, declared that his playing was a colossal, solid, profound, technical, physical and musical education of his famous contemporary plus the impetuosity, the dash and daring assurance of his own Polish temperament and the vein of poesy that adds such complex charm to his splendid gift.

Rubinstein is reputed to have at his finger-tips the entire literature of the piano, classic and modern. Philip Hale,



ARTHUR RUBINSTEIN,
pianist.

the Boston critic, has written of him that while his technical ability is conspicuous it is not ostentatious and serves the composer gladly. Karleton Hackett adds that this astonishing virtuoso gets into the heart of music and makes it fairly electrifying. Edward C. Moore dubbed him an enthusiast of the keyboard, and declaring him to be a personality as well as a personage, said that he had produced the biggest tone of the season.

Speaking of the poetic conceptions underneath the impressionistic pictures painted by Rubinstein, Max Smith, music critic of the New York American, says that this master interpreter grasps and carries them palpably to the ear. W. J. Henderson, in the New York Sun, describes his technique as prodigious, and H. E. Krehbiel, the critic of the New York Tribune, speaks of his lightning speed and marvelous elasticity. Summing up, the late James Gibbons Huneker said that Arthur Rubinstein possesses undeniably quality sufficient to equip half a dozen pianists.

Mr. Engles says that Arthur Rubinstein will sail for New York in the early fall and will be available for bookings from October to January.

Nashville's First Music Week

Nashville (Tenn.) is celebrating its first music week (April 22 to April 29). Nearly seventy-five events were organized by the Nashville Music League to take place during the week. The league is very proud of this accomplishment, for it was done entirely by that organization "without asking anyone for a dollar." In addition to this special feature, the city schools and churches, the county schools, every civic organization, all social clubs, as well as the music clubs are featuring music. In a letter to Elizabeth F. Price, president of the league, Felix Z. Wilson, Mayor of Nashville, promised the co-operation of the city. Mr. Wilson said in part: "It pleases me to inform your splendid organization that it shall please the city government to co-operate with you in every way toward making music week in Nashville the success it should and ought to be. . . . If in any other matter the city can co-operate, do not hesitate to let me know."

Chamlee to Sing for President Harding

Mario Chamlee, the young American tenor of the Metropolitan Opera Company, has received a personal invitation to sing before President Harding at the White House on April 29. This will be the second time that Mr. Chamlee has sung before a President of the United States, as when a soldier of the 77th Division he was the chief soloist at a concert given in Paris during the Peace Conference in honor of President Wilson. On that occasion President Wilson asked that the then Private Chamlee be presented to him, and personally congratulated him on his singing.

Dux Heard in Emporia

Clair Dux gave an interesting program in Emporia, Kan., on April 13. Among her selections were arias from Mozart, Bizet and Verdi, a group of old English songs, some Schubert numbers, and two charming songs by Hageman.

Gigli in Concert Debut

Gigli, Metropolitan Opera tenor, will make his first public concert appearance in New York at Carnegie Hall, Tuesday

evening, May 2. Mr. Gigli will be assisted by Bessye Rosenthal, lyric coloratura soprano. The program will consist of operatic selections and groups of English and Italian songs.

Campanari to Teach in Cincinnati

The management of the College of Music of Cincinnati announces that Giuseppe Campanari, distinguished baritone and voice teacher, will again come to Cincinnati this summer as guest teacher in the summer course to be given at that institution. Mr. Campanari has a host of well known students who are now prominent on the concert and operatic stages. Last year, when he inaugurated these special classes in Cincinnati, he attracted a steadily widening clientele and for the coming summer already a large number of reservations have been made.

The College of Music of Cincinnati will begin its summer course on Monday, June 19, and continue it for six weeks, ending July 29. All the departments of the noted institution will be open during the summer. Among the comparative newcomers will be a brilliant pianist who recently came from Vienna and who has been added to the regular faculty of the College of Music. She is Ilse Huebner, a medal graduate of the Staats Akademie in Vienna. She is also a protégée of Leschetizky and an exponent of his theories. She has played considerably in concert and had the rare distinction among the younger generation of playing the Grieg concerto under the composer's own direction in Prague. It was one of her very first public appearances, as it proved to be one of the last of Grieg's public appearances. Miss Huebner has already established herself as a pianist of rare attainments, musical thoroughness and modern pedagogic ideas in the short time she has been in Cincinnati. In addition to her private work she will also teach the repertory classes.

A six weeks' course in public school music will also be one of the features, under the direction of Walter H. Aiken, who is head of the music department in the public schools of Cincinnati. This course will be an intensive one and will be so arranged that students who follow it for four consecutive summers will be granted a certificate upon examination. The certificates of the College of Music of Cincinnati carry with them a State of Ohio certificate without further examination.

Among the other regular members of the faculty who will teach throughout the summer will be Sidney C. Durst, head of the theory and composition department, who will also teach organ; Frederick J. Hoffmann, Mary Venable, Hazel McHenry Franklin, Irene Carter and Ann Meale in the piano department; William Morgan Knox among the violin teachers; Walter Heermann, teaching the cello, and B. W. Foley, Giacinto Gorno, Hans Schroeder and Edna Weiler Paulsen among the teachers of voice.

The College of Music of Cincinnati has had the most prosperous year in a long time and contemplates some important additions for next year.

A New York Recital for Alice Nielsen

Alice Nielsen, soprano, who during the past few seasons has been devoting her time to concert work, will be heard in recital in New York, Monday evening, May 1, at Aeolian Hall. Her appearance, coming at the beginning of Music Week, will be one of the outstanding events of this special musical celebration. Miss Nielsen's program will include numbers from the classic and the romantic German and Italian composers, and others drawn from the best song literature of the French, Scandinavian, Russian and English schools.

NEW YORK CONCERTS

Special Music Week Programs (April 30 to May 6) Not Listed in This Department

Thursday and Friday, April 27 and 28

Pavlowa, evening Metropolitan Opera House

Saturday, April 29

Samson and D'Antalfy, afternoon Aeolian Hall
The Porta Povitch Ballet, evening Aeolian Hall
Pavlowa, evening Metropolitan Opera House
American Music Guild MacDowell Gallery

Sunday, April 30

Florence Stern, violin recital, evening Carnegie Hall
Louis J. Cornn's Junior Orchestra, afternoon Aeolian Hall
Alexis Kudisch Ensemble, evening Town Hall
Philharmonic Orchestra, evening Metropolitan Opera House
George Reimherr, song recital, evening Nathonal Theater

Monday, May 1

Alice Nielsen, song recital, evening Aeolian Hall

Tuesday, May 2

Gigli, song recital, evening Carnegie Hall
Amy Grant, opera recital, afternoon Aeolian Hall

Wednesday, May 3

Leopold Godowsky, piano recital, evening Carnegie Hall

Thursday, May 4

Calvé, song recital, evening Carnegie Hall

Radio Concerts for Herma Menth

Herma Menth, the popular pianist, will play at the Fort Worth Radio Station on May 1. May 12 she is booked to appear in Newark, N. J., at a Westinghouse radio concert, which will be broadcasted to 10,000 receiving stations.



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THE SUPREMACY OF MISCHA ELMAN

ACCLAIMED BY FIVE NATIONS

ENGLAND — FRANCE — GERMANY — SCANDINAVIA — JAPAN

GERMANY

and when he (Felix Weingartner, the conductor) is fortunate enough to be associated with such a "rat-charmer" as Mischa Elman, his ravishingly sweet tone and brilliant finger dexterity, he cannot but score a genuine triumph. Elman justified his universal fame by a wonderfully even chain of trills and through the most melodious cantilenas.—8 Uhr Abendblatt, Feb. 24, 1922.

Mischa Elman, prior to returning from England to America, came to Berlin for a brief respite and utilized the opportunity to play for two hours at the Scala, last Sunday morning. Like all artists of note he knew full well that here he would stand on the most critical ground in the empire. But this need not cause him any alarm and, so far as we are concerned, we cannot but thoroughly revise the opinion we gave of him in former years. For Elman's latest playing belongs to the most powerful and gripping impressions that any violinist of importance has made on us in years!

Elman began with the Handel sonata: broadly smooth and impressive tone, plastically undulating melody and vivid phrasing absolutely controlled by the most rigid and beautiful style. Elman's wonder-tone and his truly marvellous technique blended quite beautifully with the Larghetto and gripped the soul of his hearers like some balmy intoxicant. In Lalo's "Symphony Espagnole" Elman's rhythmic energy and tenderness scored an unprecedented triumph: the tropical spell of this color-sparkling, sunny music he revealed in a ravishingly beautiful and captivating manner.

IN OTHER WORDS, THE TREMENDOUS IMPRESSION OF THIS SUNDAY MORNING IS THAT ELMAN STANDS UNRIVALED AS THE GREATEST VIOLINIST THAT THE HUMAN MIND CAN RECALL.—Berliner Morgenpost, December 22, 1921.

The place: the venerable Gursenich. Price of admission: 100 marks and upward. 200 mark seats occupied by Englishmen and Americans. Elman has not been heard here in years. BUT IT BECAME QUICKLY EVIDENT THAT NO OTHER VIOLINIST IN THE WORLD CAN COMPARE WITH HIS PLAYING. What Rosenthal, at the height of his career, was on the piano, Elman is on the violin. Nay, even more than that, for he does not perspire and would certainly not have perspired at any event, despite his ardent temperament, which tends all seams, for the place was barbarously cold. He played with such superior technique that one was led to believe that he must be capable of playing on a muted fiddle as well and, perhaps, even without

Sonata in A major with the exquisitely melancholy minor movement! Such subtle antithesis between sturdy manliness and sensuous beauty is to be found only in an artist who is foremost in his class. Under his magic fingers the Symphony Espagnole by Lalo became a ravishingly brilliant number in its minutest detail, a dazzling piece of virtuosity. Bach's Chaconne, with its moments of joy and grief, unfolded in its lines of utter purity, thoroughly saturated with spirituality.—Dresdener Nachrichten, February 17, 1922.

SCANDINAVIA

ONE MAY CONFIDENTLY SAY THAT ELMAN "CAME, SAW AND WON." THE HOUSE WAS SOLD OUT AT—For Bergen—very high prices: the enthusiasm and the rejoicing knew no bounds. One does not know what to admire the most: THE VOLUME OF TONE. THE WARM AND INTENSE CANTILENA—THE DAZZLING AND UNFAILING VIRTUOSITY—the sovereign mastery of all the variations of the stroke—or the steely energy of the execution, the temperament, and the majestic calm in the classical works. It was indeed an event.—Sverre Jordan, Morgensavisen, Bergen, January 7, 1922.

Last night, at his concert in the Aula, Mischa Elman scored a success which even in our kindly disposed Christiania was of a rare character. And hardly anyone might have deserved a more heartfelt

Is he still the same? Those countless travels, the unending series of concerts—haven't they destroyed the finest and best in the artist?

This was the question last night, as one sat down in the great room of the Concert Palace which was crowded.

No and again No! He is only better, deeper—ONE OF THOSE VERY FEW WHO ARE THE TRULY GREAT IN THE WORLD OF ART!

Next Saturday he will play again.

Go and hear him!—Ax. K., Politiken, Copenhagen, January 17, 1922.

FRANCE

Mischa Elman, the distinguished violinist, gave a recital at Salle Caveau, Friday night, which was attended by an audience that filled that hall to overflowing. This appreciative congregation of lovers of violin music was so enthralled by the famous violinist's soulful art that they remained practically until midnight demanding "extra" numbers to prolong the thrills and pleasures of an already generous program.

Mr. Elman was most ably assisted by Maurice Anstey, pianist. They played a Sonata by Haendel, one by Beethoven, and Mendelssohn's "Concerto in F Minor," as their selections from the classical schools; and pieces by Grieg, Brahms, Wagner and Sarasate as expositions of the schools of sentiment, national color, and pyrotechnical display.

that brought forth in entirety even the most remote intentions of the author.

The "Symphonie Espagnole," by Lalo, was never rendered with more color, more rhythmic surety or more honest deference. As for Bach's difficult "Chaconne," it WAS EXECUTED WITH A MASTERY KNOWN ALONE TO GENIUS AND IT BROUGHT ELMAN AN OVATION WHICH WILL RARELY BE EQUALLED EVEN IN THE LIFETIME OF AN ARTIST OF HIS CALIBRE, ACCUSTOMED TO GENEROUS UNIVERSAL ACCLAIM. The great artist good-naturedly added four more numbers to his program as encores—it was splendid.

M. Elman's truly remarkable technique was shown astonishingly in the "Introduction and Caprice," by Sarasate, which was wildly encored, as was "Contredance," by Beethoven-Elman—a picturesque piece which, in spite of some evident concessions to American taste, retains, nevertheless, when executed by this prodigious artist, many really pleasing virtues. A. T.

JAPAN

ELMAN, THE KING OF VIOLINISTS, HAS AT LAST COME!—the great destroyer, and the great creator!

Last night the 3,000 people thronged in the Imperial Theater were intoxicated by his melody. HE IS INDEED A MAGICIAN WITH THE POWER OF LIFE AND DEATH. He is at once the death-distributing Satan and a life-giving angel.

Under the touch of his bow, the instrument ceases to be an inanimate thing. It becomes a part of his body—his flesh. His soul communes with the instrument, and gives it a new life!—Kosaku Yamada in "The Mancho," February 16, 1921.

YES, ELMAN IS A RARE GENIUS, AND HIS TECHNIC IS PERFECTION ITSELF. In spite of the handicap caused by the imperfect hall, he succeeded in expressing every color of emotion, and proved "the magician of many melodies."

He is a real artist who can put his soul into the music. Elman with the bow is entirely different from his everyday self, and there is dignity and personality back of his music!—Kunoo Ohta in the "Tokio Asahi," February 16, 1921.

First of all he is excellent in technic. HE IS PERFECT IN EVERY DETAIL OF IT, from the handling of the bow to the usage of his fingers. Furthermore, he racks his brains to give right interpretations to the music.

The Spanish piece by Lalo was exquisitely played. It is beyond criticism.



music. The Spanish piece by Lalo was exquisitely played. It is beyond criticism.

DIRECTLY!—'Jiji Shimpoo,' February 18, 1921.

ENGLAND

It is nearly eight years since Mischa Elman, who made his reappearance at Queen's Hall last night, played here last.

In the intervals we have heard those other brilliant Auer pupils, but Elman, who first appeared here 17 years ago, as a prodigy trained in the same school, can easily hold his own as perhaps THE FINEST ARTIST THAT THE FAMOUS TEACHER HAS EVER PRODUCED. He is now a mature player, with a perfect style technically and great gifts as an interpreter. His playing of the Brahms Concerto, with the Queen's Hall Orchestra, under Sir Henry Wood, assisting, was wonderfully fine, full of poetry and emotional intensity.—Daily London Chronicle, February 12, 1922.

Much has happened since M. Mischa Elman, the great violinist, last appeared in London, but he returns to us after an absence of eight years with as perfect command of his art as he ever possessed. There can be no question that his powers have developed. He is what he always was, a great artist, but there is now a maturity and a poise in his playing that undoubtedly GAIN HIM THE FOREMOST PLACE AMONG LIVING VIOLINISTS.—London Morning Post, February 12, 1922.

ELMAN IMPRESSES YOU WITH THE FEELING THAT HE HAS GOT BEHIND THE MUSIC HE PLAYS. HE MAKES IT PULSE AND LIVE. He is a stylist—a humanist. The Vivaldi-Nachaz Concerto in G minor, but for its idiom, sounded like music of the new rather than the old world; the Brahms concerto radiated warmth and color. I hope Elman has come to stay for a time. HE IS A STIMULANT—A TONIC—AN ANTIDOTE TO DEPRESSION AND OTHER ILLS TO WHICH WE ARE HEIR JUST NOW.—London Express, February 12, 1922.

The most memorable musical event last week was the reappearance after an absence of eight years of Mr. Mischa Elman. During that time Londoners have heard many superlative violinists, but NONE MORE FINISHED OR PLEASURABLE TO LISTEN TO than Mr. Elman, who was returned a matured and finished artist with an emotional power that makes an instant appeal. His playing in Vivaldi's Concerto in G minor as transcribed by Nachaz and in Brahms' Concerto in D was NOT ONLY BEAUTIFUL FROM A PURELY MUSICAL POINT OF VIEW, but was PERVADED BY INTENSITY OF HUMAN FEELING that made the MUSIC TINGLE WITH LIFE.—London Referee, February 12, 1922.

HE UNQUESTIONABLY BELONGS TO THE RACE OF BORN FIDDLERS WHOM NATURE ENDOWED WITH EVERY REQUISITE—dexterity of fingers, faultless ear, pliable wrist for the bow-arm, self-confidence, and perfectly trustworthy memory—not one thing in excess, but all in just proportion. His great technic does not lead him into the error of believing that it can ever be an end in itself. His tone, warm and passionate, is always well under control, and he never attempts to force the violin to give out a greater volume of sound than it can without losing quality.—London Telegraph, February 12, 1922.



Photo © Mishkin

Mr. Elman's playing was bigger and broader than ever, and all of his interpretations were tempered with that ease, poise, characteristic tone and poetization of content that have made his work a tradition.—Chicago Tribune, January 3, 1922 (Paris Edition).

These extraordinary concerts at the Finnish Opera have brought about an infatuation that has been both immediate and most unbelievable; the DOORS HAD TO BE CLOSED ON THE CROWD AT MISCHA ELMAN'S RECITAL last night—and that, certainly, is a record to fill America with just pride. We have sent her so many of our virtuosos that it is only proper that she, in turn, should reciprocate in sending us him who can undoubtedly be considered as one of the world's greatest violinists.

The large and brilliant audience at our sumptuous Finnish Opera, last night literally hung upon the BOW OF THIS PRODIGIOUS INTERPRETER in a sort of mystic ecstasy and only interrupted this ravishing, unforgettable enchantment by frenzied bursts of wild applause that multiplied throughout the two short hours of his artistic revelation.

Never HAVE WE HEARD MORE TECHNICAL PRECISION, MORE SENSITIVE UNDERSTANDING AND A FULLNESS OF SOUND THAT WAS MORE REALLY EXALTING—coupled with a depth of study

unknown, for he might have been burned at the stake, as a sorcerer, by some music-loving inquisitor. There has scarcely ever been a violinist, not barring Sarasate, Marteau and Joachim, who in the course of playing some difficult passage or in an effort to produce particularly brilliant harmonics, etc., did not make a jarring slip. But not so with Mischa Elman. Paganini himself could not have played any more consummately. But thirty years of age, he already belongs to the rank of those erstwhile prodigies (wonder-children) who, after ceasing to excite wonder by their prematurity, do not retain childhood; he has ripened into something far greater than he had promised twenty years ago. I PLACE HIM IN THE FOREFRONT OF VIRTUOSOS. Not that he is not also a thorough musician, but he is too pregnant with Slavic passion to be able to play Handel and Bach with as much simplicity and loftiness as their works call for. Johan Sebastian Bach, upon hearing him play his Chaconne, would surely burst into tears and query: "Is it really possible to play this difficult piece like he does?" Here one, no longer thinks of the many makeshifts that, in the form of arpeggios, broken chords, etc., are the basic prerequisites of polyphony in violin music. Elman played the Chaconne much too consummately, at least so far as the true connoisseur is concerned, not to make the latter unwittingly forget, through marveling at his virtuosity, the masterpiece itself. Lalo's Symphony Espagnole, which contains as little symphony as does the surface of the sea, he transformed, so far as its inner glow is concerned, into a blazing gypsy piece, applied so many crescendos and ardor, paid such little heed to the essential character of the pretentious Andante and gave the Rondo such brilliant pyrotechnical embellishments that one no longer recognized the Spaniard of Lille. Nevertheless this was more welcome than even Sarasate's silvery-toned interpretation thereof. In his smaller numbers he quite naturally furnished surprises of another sort. In playing a Nocturne by Grieg his harmonics were clearer than those of the purest flute. The Brahms-Joachim Hungarian Dance No. 17 was like mere child's play to him. How many encores he gave after playing numbers by Wagner and Sarasate I did not stop to count. However, there is one thing sure: If I were a professional violinist I would leave my instrument untouched for fourteen days, so that I should not feel ashamed of myself.—Karl Wolff in "Kolner Tageblatt," December 16, 1921.

THERE IS NO OTHER LIVING VIOLINIST WHO CAN SO ELOQUENTLY VOICE THE GERMINATING POWER OF EFFECT. Elman has remained a violinistic event. He plays the violin and has become an integral part thereof. The music within him becomes perfectly converted into ringing values.—Berliner Zeitung am Mittag, December 23, 1921.

When Mischa Elman plays one is aware of being face to face with a POWERFUL ARTISTIC PERSONALITY, POSSESSING THE MYSTERIOUS POWER TO FASCINATE THE HEARER. He is, both within and without, a vigorous phenomenon and seems to be completely blended with his violin, one of the most priceless instruments ever heard. A brilliant mastery over subject and technic lends him that sense of triumph which he makes fittingly manifest. His mastery playing is as stirring as is his personality: full of spirituality and profundity. HE POSSESSES ALL REGISTERS OF ARTISTIC EXPRESSION. How magnificently he builds up the Handel

reception. Elman is a violin VIRTUOSO of the VERY HIGHEST RANK. His matchless technic compels unreserved admiration, and his gorgeous, great and surging tone bewitches the ear. Elman's playing is DISTINGUISHED BY A YOUTHFUL IMAGINATION; his STROKE REVEALS AN INTENSIFIED ENERGY, and his RHYTHM IS AS FIRM AS A ROCK. Although he may yield to softer sentiments, he never approaches the cloyingly sweet.—Hjalmar Borgstrom, Aftenposten Christianen, January 6, 1922.

His TECHNIC IS PHENOMENAL, and never fails even in the face of the biggest piles of technical difficulties; HIS TONE IMPRESSES BY ITS VOLUME, FORCE AND BEWITCHING SOUND, and his TEMPERAMENT SEEMS PENETRATED WITH SOUTHERN FIRE AND BRIO.

THE HALL WAS COMPLETELY FILLED and the APPLAUSE IMMENSE.—W. S. Svenska Dagbladet, Stockholm, January 24, 1922.

The first time Mischa Elman gave a concert in Copenhagen he was a child wonder, twelve years of age—a beautiful boy with the stamp of genius on his youthful forehead. The whole town cried out its admiration. Now—after eighteen years—he returns as A WORLD CELEBRITY WHO HAS LAID EUROPE, AMERICA AND AUSTRALIA AT HIS FEET.

BOOKING NOW (After Two Years' Absence) American Season 1922-1923

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STEINWAY PIANO

VICTOR RECORDS

Chamlee with Rubinstein Club

For the final concert of its thirty-fifth season, the Rubinstein Club, Mrs. William Rogers Chapman president, presented Mario Chamlee, tenor of the Metropolitan Opera Company. The concert, which took place Tuesday evening, April 18, proved to be a fitting finale to a remarkably brilliant season. As Mrs. Chapman quite correctly stated at the final musicale, it would be difficult to present a finer program and more excellent artists than those who have been heard this year. The list includes such well known names as Rosa Ponselle, Lucrezia Bori, Beniamino Gigli, Luella Melius, Louis Dornay, Gabriel Engel, Florence Macbeth, etc.

Mr. Chamlee was heard in two operatic arias—"Che Gelida Manina," from "La Bohème," and "La Reve," from "Manon," and two song groups. First of these consisted of "In Summer Fields" (Brahms), "Tis Snowing" (Bemberg), "O quand je dors" (Liszt). Specially fine was his rendering of the Bemberg number. For his second group he chose Rachmaninoff's "Lilacs," Ganz's "A Memory" and Cadman's "Call Me No More." The singular beauty of his voice and his remarkably fine diction scored with his audience and he was compelled to add a number of encores. Conal O. Quirk played his accompaniments.

The Rubinstein Choral, under the direction of William Rogers Chapman, who has conducted every concert of the organization during the thirty-five years, occupied a major portion of the program. With one exception—Grieg's "Day Is Awakened"—the club numbers were all marked either "first time" or "by request." In the first category is to be listed "Innovation to Life" (Charles Gilbert Spross), "Psyche" (Paladilhe), "Love Is New" (Howard Barlow), and "June" (George W. Chadwick). The requested numbers were "The Music of Spring" (James P. Dunn), which is dedicated to the club; "Ah, Twine No Blossoms" (Gliere, arranged by Deems Taylor), "Bless You" (Ivor Novello), "The Lost Chord" (Arthur Sullivan), "Summer Night" (Clough Leighton), and finally, by special request, and as a tribute to the popular treasurer of the Rubinstein Club, Mary Jordan Baker, the chorus sang Neidlinger's "Sweet Miss Mary." Alice M. Shaw played the accompaniments with her accustomed skill, and Louis R. Dressler added to the effectiveness with his organ accompaniment.

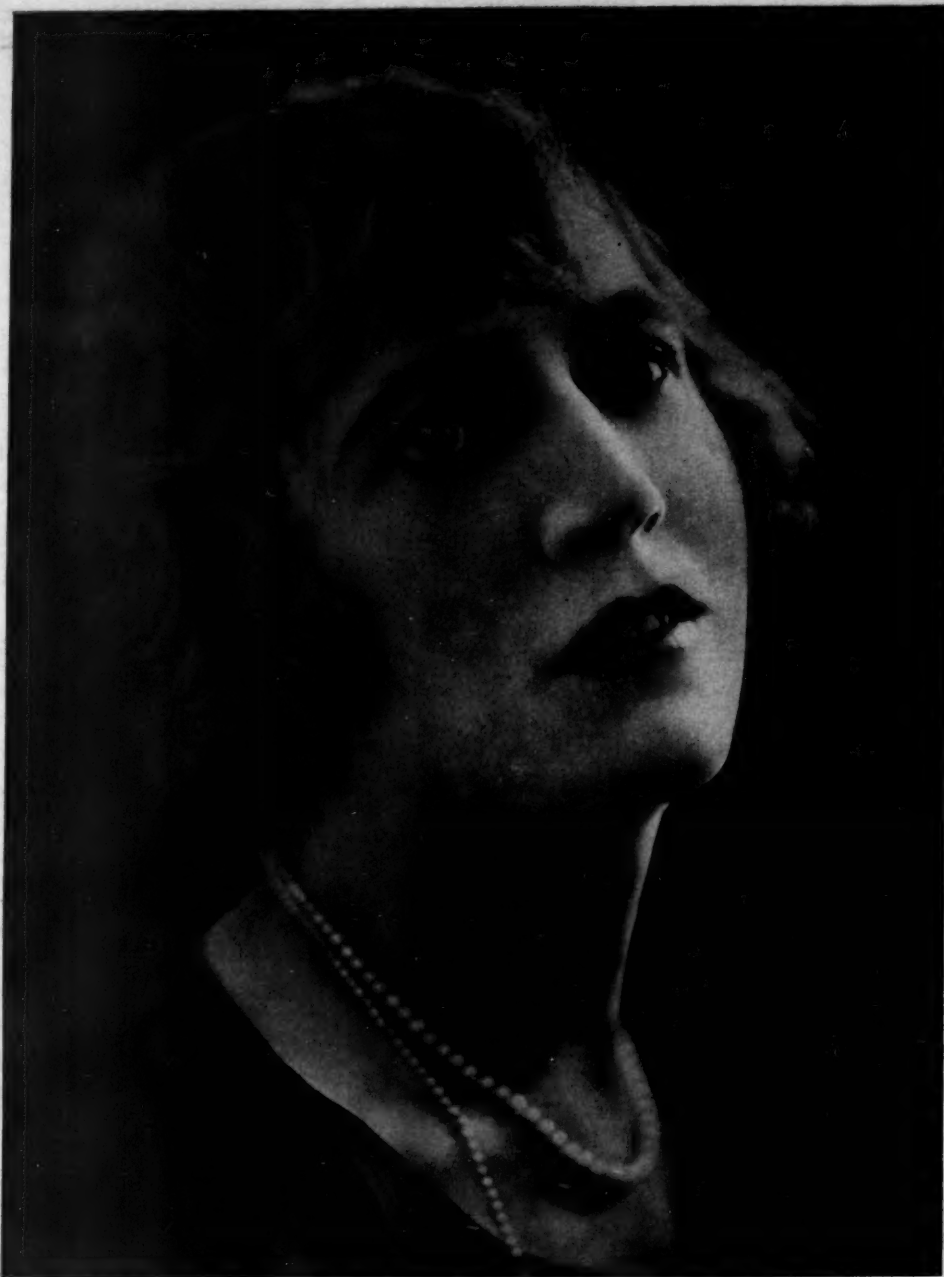
The nineteenth annual white breakfast will take place May 6 and there will be a final business meeting May 11, before the club season is officially closed.

Washington Heights Musical Club Juniors Meet

The first meeting of the Junior Branch of the Washington Heights Musical Club was held on April 15 at the studio of Jane Cathcart, at 27 West Fifty-seventh street. A program was rendered by junior members and their guests, those taking part being John Blumers, pupil of Robert Lowrey; Sarah Welcher, pupil of Miss Shenkman; Robert Burton, pupil of Robert Lowrey; Elizabeth Fischer and Matilde Frank, pupils of Robert Lowrey; Hannah Kosak and Gertrude Baron, pupils of Miss Shenkman; Terese Bauman, Walter Goldwater and Carolyn Schuman, pupils of Miss Wolff. These children did well and represented periods of study ranging from six months to six years. All were either members of the club or pupils of members of the club, to whom the privilege is extended. The plan is a good one. A second recital of the Junior Branch is announced for May 15.

Patton Making Many April Appearances

Fred Patton, popular baritone, is making many concert and recital appearances this month. Among the engagements the singer is filling are performances in Danbury, Conn.; Elizabeth, N. J.; Meadville, Pa.; Plainfield, N. J.; Sackville, N. B.; Sydney, N. S.; Halifax, N. S. (three appearances at the festival); Truro, N. S. (festival), and Wolfville, N. S. Incidentally, the artist will be kept busy throughout May, with engagements booked also in June.



MARIE NOVELLO,

the Welsh pianist, who came to New York to visit her adopted mother, Mme. Clara Novello Davies, and was persuaded to give a recital at the Town Hall, although her visit to this country was a nonprofessional one. Long a favorite in Europe, Miss Novello was practically unknown in America at the time of her New York debut. She was so enthusiastically received upon her first appearance that arrangements were immediately made for a tour next season under the management of M. H. Hanson. Miss Novello sailed on the Cedric on last Saturday to fulfill some English festival dates, but she will return in September.

COLLEGE of MUSIC of CINCINNATI

Announces its SUMMER TERM from June 19th to July 29th

GIUSEPPE CAMPANARI Will Conduct the Master Classes in Voice from June 26th to July 29th.

ILSE HUEBNER Brilliant Pianist and Exponent of Leschetizky will conduct repertoire and normal classes as well as private instruction.



GIUSEPPE CAMPANARI

A Special Course of Six weeks in Public School Music will be given under the direction of WALTER H. AIKEN, Director of Music in the Cincinnati Public Schools.

All Departments of the College will be open during the Summer Term, including department of dramatic art. Among the members of the faculty present for the summer will be Sidney C. Durst, Organ, Theory and Composition; Frederick J. Hoffmann, Mary Venable, Irene Carter, Ann Meale and Hazel McHenry Franklin, teachers of Piano; William Morgan Knox, Teacher of Violin; B. W. Foley, Giacinto Gorno, Hans Schroeder and Edna Weiler Paulsen, teachers of Voice; Walter Heermann, teacher of Cello.

Dormitory open for Young Lady Students. Terms reasonable. Send for circular giving full particulars of course.

THE COLLEGE OF MUSIC OF CINCINNATI

J. H. Thuman, Manager

NEW YORK CONCERTS

(Continued from page 31)

thy Saviour's loving bosom," and "Grant oh Lord, this year when ending," Miss Bennett, who made a most unusual impression at the time of her debut here a few months ago, confirmed it upon a second time. She has a voice of much beauty, fine vocal control and a feeling for style quite unusual in a singer still upon the threshold of her career. Louise Vermont, contralto, sang the aria "Jesus sleeps, what hope remaineth?" and the cantata for contralto solo, "Hasten thou, oh longed-for hour" with credit both to herself and to the late Johann Sebastian Bach.

The program ended with the choral, "O God, though faithful God," sung by Edith Bennett, Louise Vermont, Everett Clark, Heinrich Meyn, accompanied by the orchestra, the solo trumpet by Joseph Lindwurm. It made a particularly impressive close to the program. Special credit goes to Mr. Humiston, who was instrumental in arranging the program.

Julius Koehl

On Friday evening, April 21, at Aeolian Hall, Julius Koehl gave an interesting and artistic recital before a large audience. His program consisted of compositions by Mozart, Beethoven, Schumann and Chopin, in which he brought forth a large sympathetic tone and fine technique. His interpretations showed a careful study of the composer, and Mr. Koehl was heartily received by the large attendance. Three compositions by Florence Parr Gere were especially well performed, of which a scherzo was encored.

APRIL 22

Olga Carrara and Edwin Hughes

The Town Hall was the scene of a unique and interesting concert on Saturday evening, when Olga Carrara, dramatic soprano late of the Chicago and Scotti opera companies, was heard in a song recital at which she had the valuable support of Edwin Hughes, pianist, and a number of composers whose songs she placed on the program. Among them were Alberto Bimboni, Gennaro Mario Curci, Emilio A. Roxas, Edward E. Trucco, Melchiorre Nauro Cottone, and Pier A. Tirindelli.

Mme. Carrara did full justice to the compositions she sang and also did justice to her own talents. She is the possessor of a voice of much beauty and clarity which she uses tastefully. The range is good and she is able to sing effectively without forcing and straining, which is due to her schooling. She has temperament and brings color and shading into her work when so demanded. The lighter compositions Mme. Carrara does with grace and charm. The audience liked her and showed it frequently during the program.

The songs that made the most appeal were "Torna a' canta" and "Villanella" by Mr. Curci, after which came a delightful song in manuscript; "Stornelli" (first time), by Emilio A. Roxas; "Che faro," Pietro Varvaro; "O Bella Bocca," Cottone, and "Sapeste Voi" and "Primavera," by Pier A. Tirindelli.

Mr. Hughes gave much pleasure in his numbers, among them the Chopin valse, op. 64, No. 2, and fantasia, op. 49; the Liszt "Sonetto del Petrarca," No. 104, and his own concert paraphrase on the "Wiener Blut Waltz" of Strauss. Mr. Hughes revealed all his admirable qualifications and came in for his share of the evening's honors. The program follows:

- Vinsegner come fanno le citte.....Albertino Bimboni
E me ne voglio andare.....Albertino Bimboni
Tuscan Folk Songs
- Baciami.....Buzzi-Peccia
Torna Amore.....Buzzi-Peccia
- Valse, Op. 64, No. 2.....Edwin Hughes
Chopin
Fantasie, Op. 49.....Chopin
- Villanella
Dedicated to Mme. Olga Carrara
Torna a'canta'-Naples Must Sing for Ever More,
Gennaro Mario Curci
- Pallidi Sogni.....Emilio A. Roxas
Stornelli (First time).....Emilio A. Roxas
- Umana.....Edward E. Trucco
Cruenta.....Edward E. Trucco
From the poem of the Lovers
- Che faro'-Romanza.....Pietro Varvaro
- Sonetto del Petrarca, No. 104.....Liszt
Concert Paraphrase on the Wiener Blut Waltz of Strauss,
Edwin Hughes
- Barcarola.....Melchiorre Nauro Cottone
O Bella Bocca.....Melchiorre Nauro Cottone
Dedicated to Mme. Olga Carrara
- Sapeste Voi.....Pier A. Tirindelli
Primavera.....Pier A. Tirindelli

"Salut au Monde"

The long delayed production of the festival pageant based upon Whitman's poem, "Salut au Monde," with music by Griffes, at the Neighborhood House, was somewhat of a disappointment, not because the music of Griffes was not good, but because there was so little of it. There was scarcely any of it, indeed, except in the first of the three acts. That act, portraying "The Shaded Side of the Sphere" and "The Lighted Side of the Sphere" and enlivened by beautiful dances, was truly magnificent. The music, modern and forceful, is among the very finest things that have ever been composed by any American. But there-with the work practically ended, musically. The second act music consisted almost entirely of authentic rituals—Hebrew, Greek, Indian, Arab, Christian. It was very interesting and very well done. The third act was a decided disappointment. Where one expected the triumphal hymn of hope "of many races enfolded in the banner of human brotherhood" there was little that was inspiring.

The music was played by the Barrere Ensemble of wind instruments under the direction of George Barrere, and was excellently interpreted. The stage direction by John Francis

Roche was also very skillfully managed. The idea might be developed into a pageant worthy of production on any stage.

Bronislaw Huberman

On Saturday afternoon, April 22, at Aeolian Hall, Bronislaw Huberman, violinist, gave his last New York recital of the season, presenting a program that was eminently characteristic of one who is so thorough a musician as he. The numbers listed were the sonata by Cesar Franck; chaconne, Bach; "Poeme," Chausson; concerto, op. 82, Glazounoff, and fantasia from "Carmen," Bizet-Sarasate. Mr. Huberman in his first season here has made a deserved reputation for himself as one who is pre-eminently interested in giving the best possible expositions of the music which he played. Huberman never plays to the gallery. There is no tossing of the head or the bow, no fantastic contortions of the body. He stands up and fiddles and does it tremendously well. Of all those violinists who have come over in recent years, none exceeds him in cultured appeal. Among so many fine compositions, all beautifully played, it would be hard to single out a favorite, but particularly interesting was the contrast between the austere chaconne and the highly romantic Chausson "Poeme" which immediately followed it. Paul Frenkel lent his usual invaluable support at the piano. There was an audience which nearly filled the hall, listened attentively and was very liberal with its applause.

Georgina MacMullen

Georgina MacMullen, soprano, was heard in an interesting song recital in Magna Chordia Music Chambers, 10 East Forty-fourth street, on Saturday afternoon, April 22. Her program comprised "Gia il sole dal gange," Scarlatti; "Come, Thou Lovely May," Gluck; "Vesper Hymn," Old English; Schubert's "Auf dem Wasser zu singen"; "Wenn Du nur zuweilen laechelst," Brahms; "Staendchen," Strauss; "Lamento," Duparc; "Le Rouet," Paladilhe; "L'Ete," Chaminade; aria from "Lakmé," Delibes; "O Wondrous Sight," Kramer; "O Robin, Little Robin," McCollin; "Charity," Hageman, and "Song of the Open," La Forge.

Miss MacMullen, who possesses a voice of unusual charm, delighted the audience by her highly artistic and finished work. Coenraad V. Bos' superb piano accompaniments likewise won the approval of all, as did the organ accompaniments of Frank L. Sealy.

APRIL 23

Sittig Trio, Francis Torre, Marie Rothman, Lloyd Everdeene and Loretto O'Connell

The list of artists for the second Sunday evening concert, April 23, at the National Theater, consisted of the Sittig Trio; Francis C. Torre, baritone; Marie Rothman, soprano; Lloyd Everdeene, baritone, and Loretto O'Connell, pianist. The program opened with the Haydn trio in G major, the lifting measures of which were admirably interpreted by the Sittig Trio, which consists of Margaret Sittig, violinist; Edgar H. Sittig, cellist, and Frederick V. Sittig, pianist. Later on in the program the trio gave the Beethoven minuet and two country dances, arranged for trio by Frederick V. Sittig. There is an excellent tonal balance invariably preserved in the work of this trio, and a singleness of purpose which cannot but count for success. Miss Sittig gave the "Symphony Espagnol" of Lalo, and her brother contributed Sandby's "Song of Vermland" and a mazurka by Popper. Both proved that their artistic worth is not confined to ensemble numbers.

Miss O'Connell played a group of Chopin and acted as accompanist for the vocalists. Miss Rothman was heard to advantage in "Ah, fors e lui," from "Traviata," and also gave songs by Scarlatti, Schumann and Howard White. Mr. Everdeene also gave a number from "Traviata," Gilberte's "The Devil's Love Song," Sanderson's "Captain Mac," and a song by Gluck. Of especial interest among

Mr. Torre's numbers was "Sympathy," a song still in manuscript by Miss O'Connell. His other numbers were by Pergolesi, Verdi, Brahms and Spross.

Marjorie Squires

On Sunday afternoon, April 23, Marjorie Squires, contralto, was heard in her second recital of the current season at Carnegie Hall before a good sized audience. Last fall Miss Squires made a very favorable impression, revealing a voice of unusual richness and purity, which she used with great taste. Upon the occasion of her second recital the young artist—for she is that—increased the favorable impression. She was in fine voice and sang a well arranged program with finish and effectiveness. Her diction and phrasing are good and she showed much versatility. Her stage presence is gracious and the interested audience gave her a warm reception.

John Doane rendered sympathetic accompaniments for the following program:

- | | |
|--|----------------|
| Aria, Ah! Rendimi from Mitrane..... | Rossi |
| Stornello..... | Cimara |
| Aprile..... | Tosti |
| Recitative and Air de Lia, from L'Enfant Prodigue..... | Debussy |
| Stille Thranen..... | Schumann |
| Fruehlingnacht..... | Schubert |
| Rastlose Liebe..... | Schubert |
| Der Atlas..... | Schubert |
| Bliss..... | Van der Stoken |
| Separation..... | Ward Stephens |
| A Sail on the Clouds..... | Cecil Burleigh |
| Adoration..... | Tietjens |
| On the Steppes..... | Gretchaninoff |
| In the Silence..... | Rachmaninoff |
| Floods of Spring..... | Rachmaninoff |

Vienna Staatsoper Stars on Strike

Vienna, April 5.—Performances at the Staatsoper are seriously endangered by a "rehearsal strike" which was declared yesterday by the entire company, including all stars. They have officially announced that no rehearsals will be held until a satisfactory arrangement has been reached concerning the pensions for the veteran members of both state theaters. At present the pension is 6,000 Crowns (80 cents) annually.

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Boston Advertiser

"... but Mr. Jollif made the best impression of all the soloists, though he had a strong rival in Paul Althouse, Metropolitan Opera House Tenor."

Post

"Mr. Jollif commended himself by his vocal sureness and by the quality and range of his voice."

Globe

"He sang feelingly and reverently the part of Elijah, in which his good voice overcame most difficulties."

Transcript

"Mr. Jollif sang the part with vocal ease and impressiveness."

Herald

"Norman Jollif is to be praised for the simplicity of his singing."

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ATLANTA SHIFTS OPERA PROGRAMS TO SUIT STARS

Other Notes of Interest

Atlanta, Ga., April 1.—Announcement has just been made by the Music Festival Association of several changes in the program for Grand Opera Week, April 24 to 29. "The Love of the Three Kings," with Lucrezia Bori, and "The Oracle" have been changed to Saturday night, and the twin-bill, "The Secret of Suzanne" and "Pagliacci," will be sung Thursday afternoon.

Another change, this time of personnel, is in deference to the expressed wishes of many opera-lovers, that Louis Hasselman would conduct one or more operas here. The management announces that Mr. Hasselman will take the place of Mr. Bamboschek in conducting "Carmen" and "Faust." The sad death of Laurenti necessitates a recasting of his roles in three of the operas—Morales in "Carmen," Manfredo in "The Love of the Three Kings" and Valentine in "Faust." It is not yet known who will take his place.

The series of operalogues sponsored both by the Woman's Club (which are given each Tuesday at the Howard Theater) and by the Joseph Habersham Chapter, D. A. R., at Cable Hall, are doing splendid service in familiarizing all with the operas to be heard. The D. A. R. program for March 28 was "Loreley," and the singers were Margaret Baker Battle and Clifford Durham, while Edith Bartholomew, pianist, and Mrs. Benjamin Elsas, reader, completed the program. The next of this series will be "The Oracle," new to Atlantians, interpreted by Wilford Watters, baritone; John Hoffman, basso (who leaves soon to make his home in New York, after several years' study in Cincinnati); Elizabeth Andrews, soprano; Annabelle Wood, accompanist, and Mrs. Ulric Atkinson, reader.

When this same opera was read at the Howard, Tuesday morning, April 4, under the auspices of the Woman's Club, Mrs. Earl Sherwood Jackson read it in Chinese costume,

the principal arias being sung by Mrs. Buron Carlton, soprano; George McNulty, tenor, and Charles Chalmers, baritone.

One of the most interesting concerts of the season was that of Efram Zimbalist and Alma Gluck.

The Emory University Glee Club made its final local appearance at Agnes Scott College, on March 28. The season has been one of the most successful in this organization's history, the club having visited twenty of the larger cities in Georgia, Florida, and Alabama, covering more than 3,000 miles. Forty men under the direction of Dr. Malcolm H. Dewey compose the glee and mandolin clubs.

The Atlanta Music Club's program on March 29, at Egleston Hall, was one of the best of the season, and while the attendance was not so large as at some previous recitals, this lack was made up by appreciative interest. Mrs. Benjamin Elsas was chairman of the program, which included her own offering of "Shadowings" (Harold Vincent Milligan); Annabelle Wood's rendition of "The Lake at Evening" (Charles Griffes); "American Polonaise" (John Alden Carpenter); "Life" (Pearl Curran); "Retreat" (Frank La Forge) and "There Is no Death" (Geoffrey O'Hara), offered by Willie Shields, and "The Greatest Miracle of All" (Guion), sung by Mrs. Bartow Smith. The accompanists were Eda Bartholomew and Ethel Beyer.

One of the most delightful of pupils' recitals of the season was given by Anna Mae Farmer at Phillips and Crew Recital Hall, March 24. Among the more ambitious numbers offered were the "Triumphal March" from "Aida" by Francis De Vitte and Fay Hatcher, and Chaminade's "Air de Ballet," played by Bertha Gibson and "Procession of the Leprechauns" (C. Becket Williams), played by Allie Goodwin. A novelty was the appearance of six-year-old Laura Thompson, who, after only one month of study, played "The Chase" (Hannah Smith) admirably. The other pupils who took part in the recital were Margaret Castles, Elizabeth Patterson, Allie Stone, Inez Pergantis, Aileen Dry, Evelyn Baron, Dorothy Price, Hannah Baron, Mary Louise Parham, Kathleen Callis, Dorothy Wood.

The radio-phone concert idea has taken Atlanta by storm. One of the first to be broadcasted from Atlanta was given by the Atlanta Journal, WSB, which was heard as far north as Vincennes, Ind., according to a letter received by that paper. On March 27 the Yaarab Chanters, Atlanta's noted vocalists (who have been selected from among sixty-nine Shrine musical organizations to open the imperial council, A. A. N. M. S., next June in San Francisco), were the features of the Journal's concert. Some fine numbers were on the program, including "Invictus," sung by Frank Cundell, and "Yaarab Melody," sung by the chanters. The personnel of this organization includes Director Frank A. Cundell; piano accompanists, Joseph Ragan, R. P. Tinkham and C. F. Von Gunten; first tenors, C. J. Aldred, C. V. Callaway, Paul Crutchfield, F. A. Cundell, C. S. Durham, T. A. Martin, R. G. Satterwhite and C. W. Wall; baritones, R. M. Abernathy, W. W. Bateman, W. N. Bearden, Charles Chalmers, J. T. Hoffman, R. P. Tinkham, Carl F. Von Gunten; Second tenors, P. L. Blackshear, C. S. Buford, G. W. Grant, C. F. Hoke, W. F. Ison, Joseph Ragan, I. M. Bame and C. L. Withers; Bass, G. R. Beck, E. T. Booth, F. W. Burr, W. J. Hubbard, C. V. Logan, J. H. Mullin, W. E. Quillian, J. R. Walraven, LeRoy Webb and W. R. Wilson.

On April 2, a concert offered by Enrico Leide, director, and the Howard Theater Orchestra, received much praise. Among the numbers were "The Rosary," cello solo, by Enrico Leide; Gounod's "Serenade," played by Perry Bremer, one of the finest cornetists in the south; Tschai-kowsky's "Andante," played by Charles Gesser, concert master of the orchestra, and Handel's beautiful "Largo," by the entire forty-piece orchestra.

A radio-phone concert of sacred songs was presented by the North Avenue Presbyterian Church choir, under the auspices of the Atlanta Journal. The choir is composed of Margaret Battle, soprano; Bertha Sims Kimmel, contralto;

Floyd Jennings, tenor, and Ed Werner, baritone, while Joseph Ragan is organist. The numbers included Stevenson's "Behold, Thou Shalt Call a Nation" and "Christ in Flanders" (Stephens).

Gegna an "All Season" Cellist

Following close upon the announcement that Max Gegna was engaged as soloist for the present spring tour of the Russian Symphony Orchestra comes the news that this cello virtuoso has contracted for still another concert tour of ten weeks, beginning the latter part of June. His list of recital appearances so far this season embraces forty-three



MAX GEGNA,
cellist.

cities throughout Pennsylvania, Ohio, Michigan, Illinois, Iowa, South Dakota, Mississippi and Virginia.

The cities in which Mr. Gegna will be starred on the Russian Symphony Orchestra's tour are Wilmington, Columbia, S. C.; Tuscaloosa, Meridian, Columbus, Hampton, Norfolk, Rocky Mount and Selma, Ala. He returns to New York on May 18.

Opening this season early in October and playing without any intervals of rest of more than a few days, and continuing to concertize until September, is a notable testimony of his wide popularity. Gegna may truthfully be termed an "all-season cellist."

Benefit Performance of "La Boheme"

A special performance of Puccini's "La Bohème" will be given at the Metropolitan Opera House on Saturday evening, May 6, under the auspices of the High Twelve Club of New York, which is the well known business club of over 5,000 Masons, with its own building situated at 33 Cortlandt street, New York City.

This performance takes the form of a gala Masonic night at the Opera House, along similar lines of the Masonic Opera Festival held last year during the first week of May. The proceeds will be donated to the Soldiers' and Sailors' Memorial Hospital.

The cast of the performance of "La Bohème" will be headed by the ever popular Frances Alda, and will include Mario Chamlee, Leon Rothier, Grace Anthony, Millo Picco. The conductor will be Giuseppe Bamboschek.

Marione-Springer Nuptials

Dr. and Mrs. Samuel Mathers Barnes have announced the marriage of their daughter, Edna Marione, to Thomas Grant Springer, at Rock Ridge Hall, Wellesley Hills, Boston, Mass., on Easter Sunday. Mme. Marione is president of the New York State Federation and has appeared publicly as a singer. Mr. Springer is the well known author and dramatic critic. Following a short honeymoon Mr. and Mrs. Springer will return to New York for the State Convention on May 1, after which they will go to the Maine woods, remaining there until October 1. After that date they will be at home at 20 West Fifty-seventh street.

Stinson-Rybnier Engagement

Not a musical, but a matrimonial engagement is that of Dagmar DeC. Rybnier, the pianist and composer, only daughter of Professor Rybnier, formerly of Columbia University. She has had important appearances as solo-pianist at the Metropolitan Opera House Sunday evening concerts, at Columbia University, etc., and her songs, too, have some vogue. Her fiancé is Joseph Whitla Stinson, attorney, with degrees also in architecture and engineering, member of the Metropolitan Club, etc. The wedding day is not yet fixed.

Kathryn Meisle Sings in Brooklyn

On April 21 Kathryn Meisle, the contralto, made her first Brooklyn appearance as soloist with the Bremervoeder Männerchor at the Academy of Music. Assisted by Evelyn Phelan, pianist, Miss Meisle sang with much success the "Una voce poco fa" aria from "The Barber of Seville" and a group of songs among which was the late Charles T. Griffes' "By a Lonely Forest Pathway" and "Love Went a-Riding," by Frank Bridge. Miss Meisle also sang several encores.

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FOREIGN NEWS IN BRIEF

VIENNA HONORS BRAHMS.

Vienna, March 27.—The series of Vienna Brahms celebrations in commemoration of the twenty-fifth anniversary of the master's death was opened yesterday by the Gesellschaft der Musikfreunde when, amid befitting ceremonies, his monument was decorated with a laurel wreath. Later there was an all-Brahms concert given by the Philharmonic Orchestra in the Grosser Musikvereinssaal. Furtwängler, leading the Philharmonics for the first time, received an ovation. On April 3 the Philharmonics will participate in the official Brahms memorial concert given by the city of Vienna in the Redoutensaal of the Imperial Castle. The Gesellschaft der Musikfreunde has opened an exhibition of Brahms relics, comprising numberless original manuscripts of Brahms' works as well as letters of the composer and many rare photographs. P. B.

SALZBURG CHURCH TO BE SCENE OF HOFMANNSTHAL'S MUSICAL PLAY.

Vienna, March 31.—"Das Grosse Welttheater," the new play by Hofmannsthal, with incidental music by Einar Nilsson, will be probably the first play to have its première in a church. Arrangements have been completed whereby the first performance, to take place at this year's Salzburg Festival, will be in the beautiful old Kollegien-Kirche of that city for which special permission has been obtained from Archbishop of Salzburg. P. B.

A WILHELM BUSCH OPERETTA.

Gotha, March 30.—The old operetta, "Der Vetter auf Besuch," by Wilhelm Busch, Germany's popular humorist, originally set to music by a contemporary of Busch, had its successful revival premiere at the Landestheater of Gotha. The new musical score is by F. A. Köhler of Gera. Busch is the immortal creator of "Max and Moritz." M. U.

ANOTHER GERMAN THEATER IN TROUBLE.

Düsseldorf, April 4.—The Düsseldorf Theater is going to be closed on July 1. The press reports that the city Council is still trying to prevent it and save the institution. L. K.

"PIPPA" AS SYMPHONIC POEM.

Gera, March 31.—The Reuss Orchestra has just given the premiere of the symphonic poem, "Und Pippa tanzt," by Oscar von Chelius, formerly an adjutant of the Kaiser, now an operatic composer. The work, which is based on Hauptmann's drama, was brought out under the baton of Prof. Heinrich Laber and was very well received. It reminds one distantly of the best creations of Strauss and is suffused in beauties of sound which gain special prominence by a good instrumentation. M. U.

"PELLÉAS" IN GERMANY.

Weimar, Germany, April 1.—The first performance of Debussy's "Pelléas and Melisande" in Germany since the war has taken place at the National Theater here. It was an excellent performance, but the work failed to achieve a real popular success. K. L.

KUNWALD MUNICIPAL MUSICAL DIRECTOR.

Königsberg, Germany, April 3.—Dr. Ernst Kunwald, formerly of the Cincinnati Orchestra, has been made general musical director by the city of Königsberg. He will henceforth not only conduct the symphony concerts, but also will direct all the musical doings during the regularly recurring Königsberg commercial fairs. He will also be the chief artistic councillor of the city administration. R. P.

NEW HALLE IMPRESARIO APPOINTMENT.

Berlin, April 1.—Ludwig Reubeck, formerly director of the Rostock Municipal Theater, has been appointed Intendant of the Halle Theater as successor of Leopold Sachse, who went to Hamburg. L. K.

AN "AMERICAN THEATER" FOR BERLIN.

Berlin, March 5.—A group of Americans and Germans with American experience in Berlin are going to inaugurate a series of afternoon performances of American plays. It is hoped that the introduction of better class American plays will act as an antidote to the French farce importations now usurping the Berlin theaters. The performances, in English, will take place in the afternoon. C. S.

MAYO WADLER IN POLAND.

Berlin, April 2.—Mayo Wadler, the American violinist, has left Berlin for a short tour of Poland. He is engaged to appear as soloist with the Philharmonic Orchestra in Warsaw and in Lodz. C. S.

LONDON ORCHESTRAL PLAYERS ON STRIKE.

London, April 7.—A lightning strike occurred last Monday among members of orchestras employed in music halls and theaters controlled by the London Theater of Varieties, Ltd. The Amalgamated Musicians' Union called the players out in support of the conductors, whose weekly salary had been reduced from £7.7.0 to £6.10.0. Such short notice was given that pianists were the only available deputies at most halls. At the Palladium, Irene Asdaile, a well known accompanist, undertook the position, while Horace Sheldon, the conductor, found a violin on which to assist her. Scratch orchestras are being formed at most of the halls concerned, the managements having decided to fight the issue. G. C.

COOLIDGE PRIZE WINNER WINS ENGLISH APPLAUSE.

London, April 7.—The Léner Quartet (of Budapest) has met with such success during its London visit that it has extended its stay to give three special subscription concerts. At the first of these there was the first public performance in England of Malipiero's quartet, "Rispetti e Strambotti" (winner of the Coolidge Prize, 1920). Players and music received a well deserved ovation. G. C.

Macmillen to Play in Trenton

Francis Macmillen is to play in recital with Claire Dux in Trenton, N. J., on May 1st.

Marie Tiffany to Sing in Brooklyn

Marie Tiffany is to sing in Brooklyn on April 29 in a recital with Tandy Mackenzie.

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Wisconsin Managers Organize

A group of concert managers met in Milwaukee on April 14, by invitation of Margaret Rice, who is a regional director of the National Concert Managers' Association, and organized what is to be incorporated as the Wisconsin Co-operative Concert Association. The officers elected are: President, Charles H. Mills, of the State University, Madison; vice-president, Dr. Plantz, of Lawrence University, Appleton; treasurer, S. N. Pickard, Ripon, and Margaret Rice, Milwaukee, secretary.

As the name suggests, the policy and plans of the organization will be based on the principles of co-operation. Its most important and significant function, according to the articles of incorporation, will be as a purchasing unit in contracting for all artists and musical attractions to be used by the various concert managements in Wisconsin and upper Michigan that are enrolled as members. According to the plan adopted, the local manager is allowed the fullest liberty in the matter of choosing his artists. He is free to plan whatever program best answers the conditions of his community; he may buy what he needs when he wants it, but he will buy it through the organization.

It is aimed, in this way, to secure more reasonable and equitable prices; to help the manager, by exchange of opinion and advice to get the best possible talent available for what he can afford to pay, and to make him, generally, more secure in his position.

As a further step, a definite plan will be followed for the organizing of the musical interests in cities, where clubs and individuals, through lack of initiative and experience, have found it difficult to establish concert series.

The plan of the organization has enlisted the hearty approval and support of virtually all the concert activities in the State. All interested are confident that it offers a sane and sensible solution of the many problems and difficulties that make the business of concert giving more hazardous every year.

Samoiloff Directs "Pagliacci"

Despite the stormy weather, a large crowd was present at Stuyvesant High School, April 19, to hear the Evening Mail's "Pagliacci" performance. It was under the direction of Lazar S. Samoiloff, and was splendidly sung and well acted by the cast, among whom were several of Mr. Samoiloff's pupils.

Mr. Samoiloff himself sang Tonio and gave distinction and humor to his interpretation, his voice sounding rich and colorful. Canio was sung by Leon Fastovsky with pathos; Nedda was Elena Avedano, who was both good to look upon and in excellent voice in her arias and the duets; Silvio was interpreted by Constantin Buketoff, whose beautiful singing was so well received that, after the opera, he sang two additional numbers, viz., "Doubt," by Glinka (in Russian), and "Life and Death," by Coleridge-Taylor. Alfonso Romero satisfyingly filled the role of Harlequin. A fine accompaniment was played by Lazar S. Weiner, and the story of the opera was told by Charles D. Isaacson.

May 19 the same cast will give another performance of "Pagliacci" for the radio at Westinghouse, Newark, N. J., and a performance of "Cavalleria Rusticana" is also promised, the date to be announced later.

Lappas to Sing in Chicago, Pittsburgh and Montreal

Ulysses Lappas, the Greek tenor of the Chicago Opera Association and one of the few singers of his race to win international fame, has had to postpone his departure for Europe until the middle of May in order to fill concert engagements in several cities. When he gave his first recital in Town Hall, New York, the Greek colony turned out en masse and filled every seat, and the same thing happened ten days later in Symphony Hall, Boston. In Chicago, where he will give a concert in Orchestra Hall on April

28, it is reported that the advance sale disposed of the greater number of the seats at an early date. There have been so many calls from Greek societies for recitals by Mr. Lappas that he has decided to sing in Carnegie Music Hall, Pittsburgh, on May 2, and in Windsor Hall, Montreal, on May 5, under the local direction of Edith Taylor Thomson and M. C. Cunard respectively.

Maier and Pattison to Play Godowsky Arrangement

Guy Maier and Lee Pattison will be the two artists who will play Leopold Godowsky's contrapuntal arrangement for three pianos of Weber's "Invitation to the Dance" with the composer at the piano, at Carnegie Hall on Wednesday evening, May 3, when Godowsky will make his only New York appearance of the season. This will be his farewell recital before he sails for South America, after which he will be heard in the Far East, and he will probably not return to this country for several years.

Godowsky's program, in addition to the selection with Maier and Pattison, includes pieces by Beethoven, Brahms, Chopin, Ravel, Debussy and many of Godowsky's arrangements including his celebrated symphonic metamorphosis of Strauss' "Artist's Life" waltzes.

Fique Presents "St. Matthew's Passion"

April 14 (Good Friday), Carl Fiqué, organist and choir-master at Zion Lutheran Church, Brooklyn, presented Bach's "St. Matthew's Passion" at the church, with augmented chorus, soloists and organ. The soloists were: Katherine Fiqué, soprano; Harriet M. Behné, contralto; Henry Weimann, tenor; August Soennichsen, basso; Warie Wittschen, soprano, and Henry Bahr, basso.

Oratorio Society Date for Bensel

Caryl Bensel, soprano, has been engaged to sing the soprano parts in the "St. Matthew Passion" with the New York Oratorio Society, at City College, New York, on May 4.



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CHICAGO ORCHESTRA ENDS SEASON

Little Rest in Windy City Activities at Easter Time—Concerts and Recitals Continue—Civic Music Association Holds Annual Festival—Schipa Soloist with Swift Chorus—Orchestra Season Closes—Studio Notes and Items of General Interest

Chicago, Ill., April 22.—Easter Sunday, when the sun shines and the air is balmy, is the worst day of the year for the giving of concerts or recitals, and just such a day was last Sunday. Several concerts and recitals took place, however, but only the one of Joseph Stopak attracted the attention of this office. So much has already been written in these columns about Mr. Stopak's artistry on the violin that in saying that he was at his best will be sufficient proof of the splendid impression he made again in this community.

Mrs. George S. Richards in Chicago.

Mrs. George S. Richards, impresaria of Duluth, Two Harbors and Virginia (Minn.), was one of the interesting visitors at this office this week. She was going back home after a vacation spent in the East and in Florida. On May 9, Mrs. Richards will present Geraldine Farrar in Duluth, and on May 30 Galli-Curci in the same city. Among the news items that Mrs. Richards gave us was one to the effect that Virginia (Minn.), which is a small town of some ten thousand inhabitants, has an auditorium in the school house with a capacity of some eighteen hundred seats, and the fact that for the decorating alone \$75,000 was spent will give an idea of the kind of hall of which Virginia boasts. All the big artists have appeared in Virginia under the auspices of the Kiwanis Club, under the management of Mrs. Richards. Since the auditorium was inaugurated two years ago a series of three big concerts has been given yearly, and this coming season one or two added concerts will be given. In Two Harbors the musical happenings are given under the auspices of the Musical Club, Mrs. Steele president, and under Mrs. Richards' management.

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As in Virginia, only the biggest musical attractions are in great demand. The population of Two Harbors is about five thousand inhabitants, yet, as in Virginia, music lovers from neighboring cities are the patrons for the musicales given under the management of Mrs. Richards.

HANNA BUTLER IN DEMAND.

Hanna Butler sang with great success at Cohan's Grand for the Independence Society, on Sunday afternoon, April 16. The following Thursday, April 20, she furnished the program for the Junior Friends of Art at the residence of Mrs. Charles S. Peterson. The same evening she appeared as soloist at an entertainment given by the Illinois Woman's Athletic Club in the Gold Ballroom of the Congress Hotel. On Sunday, April 23, she sings at the Blackstone Theater for the Loyola College Alumni.

MARTIN FRANK ENDORSES OUR VIEWS.

Martin Frank, an oldtimer and long a musical wizard and patron of art, sent the following letter to this office, which is reprinted in its entirety:

Chicago, April 18, 1922.

Dear Sir:

Noticing your timely and appropriate article with the heading "Needed a Loop Hall," I herewith second the motion. Millions are expended for movie theaters, hotels, banks, buildings, etc., but not a nickel for a suitable hall of medium size, seating between 800 to 1200 people, where musicians can do justice to themselves, and the audiences listen without straining its ears to catch the music. There are "drives" for a large number of projects; now why not institute a "drive" for a well constructed as high acoustically perfect Music Hall as possible, and centrally located? It is a fact, and a deplorable one, that most of the Sunday concerts and recitals are given in makeshift places, such as theaters and apologetics for halls. There the performers and audiences are at a disadvantage—mostly on account of the poor acoustics. The carrying power of the tones produced in such places is almost nil. This defect is very noticeable in Kimball Hall—a place especially designed for the smaller concerts and recitals, and where so much was expected in the way of perfection. String instruments, particularly the violin, are not heard at their best in this hall, which is very unfortunate. Perhaps the blame can be laid to architectural defects, and no properly shelled background. Stage appointments which cause a deadening of tone should be "taboo" in all concert and recital halls. Chicago, which has so many gifted, expert and scientific architects, ought to be able to solve the acoustic problem, and if given "carte blanche" by some of our wealthy public spirited citizens, could furnish this city with what has been so urgently needed these many years—a medium sized hall worthy of its name, and a long vexed problem, where to give these smaller concerts would be solved.

(Signed) MARTIN FRANK.

RUDOLPH REUTER'S ANNUAL RECITAL.

Following close upon his recent success as soloist with the Chicago Symphony Orchestra, Rudolph Reuter, one of Chicago's most prominent pianists, strengthened the splendid impression then made when he appeared in piano recital at Orchestra Hall, April 18. For the occasion Mr. Reuter had arranged a well balanced and most interesting program, made up of seldom heard selections for the most part. He rendered in his brilliant style six Bach preludes from the "Well-Tempered Clavichord," Schubert's B flat sonata, a Brahms rhapsody and Liszt's fifteenth Hungarian rhapsody, which were the big numbers of his program. The balance of his selections—mostly moderns—were as exquisitely set forth, and his playing throughout the entire program called for highest praise always. He was enthusiastically feted by a highly pleased audience which left no doubt as to its enjoyment.

GORDON QUARTET IN FIRST CONCERT.

Under the management of Wessels & Voegeli the Gordon String Quartet, a new local organization, made a very suc-

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WITMARK'S SONGS USED.

Another adaptability of Witmark's songs to Chautauqua work is shown in a report just received from Donata Colafemina, tenor. While on an extended tour over the larger eastern Chautauqua circuits he will use no less than three Witmark songs in all his programs. His programs this season will include "Gingham Gown" (Penn), "I'll Forget You" (Ball), "Just Been Wond'ring" (Canning), and "Seem to See You" (Clay Smith).

HANNA BUTLER'S PUPIL SCORES HEAVILY.

Margaret Cade, coloratura soprano and pupil of Hanna Butler, sang under the auspices of Zenobia Temple at the Coliseum in Toledo (Ohio), March 16. Miss Cade scored on this occasion a success that reflected great credit on her able mentor. On April 27 she will sing at the Woman's Athletic Club for the Kenwood Club's spring program. The previous day she will appear for the Matinee Francaise.

CHICAGO MUSICAL COLLEGE PRIZE COMPETITIONS.

An interesting as well as an exciting event will be the annual prize competition of the Chicago Musical College, which will take place at Orchestra Hall, Saturday evening, April 29. The students will compete for a Mason & Hamlin grand piano, presented by the Mason & Hamlin Company, Boston; a Conover grand piano, presented by the Cable Piano Company, Chicago; a valuable violin presented by Lyon & Healy, Chicago, and a complete musical education for a vocal student, presented by the Chicago Musical College.

The Chicago Symphony Orchestra, which will be conducted by Mr. Stock, will assist, and the judges will be Prof. Leopold Auer, Frederick Stock, Josef Lhevinne and Herbert Witherspoon. Already innumerable requests for tickets have been received, for the interest aroused by these competitions is phenomenal and at each contest it has been necessary to use the stage for listeners as well as for the orchestra and contestants, and hundreds of people have been turned away because there has been no room left in which to put them. No charge is made for tickets of admittance to the competition.

BERGEY PUPIL SINGS IN RECITAL.

Jane Madson, contralto, a pupil of Theodore S. Bergey, gave a program of songs April 18, before the Edgemere Club, at the Edgewater Beach Hotel. Mrs. Madson came especially from Detroit to avail herself of further instruction with Mr. Bergey.

ANNUAL FESTIVAL OF THE CIVIC MUSIC ASSOCIATION.

The annual festival of the Civic Music Association presented at Orchestra Hall, April 19, a children's chorus and the Chicago Civic Orchestra in ensemble to a big and highly enthusiastic audience. The one thousand grade school pupils sang remarkably well, a program of very pleasing child melodies in unison, exhibiting discipline, animation and assurance, executing all they delivered with a feeling of joy and happiness which they imparted to their auditors.

The Civic Orchestra again distinguished itself under the direction of both directors, Eric De Lamarter and George Basch, as did also Herbert E. Hyde, who conducted the orchestra and chorus. Frederick W. Carberry, leading the community singing, added much zest to a joyous evening, as he always does.

These children were trained in different schools by different teachers in many small choruses and had but one rehearsal in full ensemble before this concert. Let the good work go on and grow with rapidity!

COLUMBIA SCHOOL NOTES.

The weekly activities of the Columbia School include a joint recital on April 27 by Georgia Nettles-Herlocker, soprano, a product of the studio of Louise St. John Westervelt, and Esther Rich, pianist from the studio of Clara Osborne Reed. Ann Dvorsky Long will be the accompanist. All these young women are members of the faculty and post graduates of the school.

Margaret Farr, the talented young pianist who has appeared several times with the orchestra under the school's auspices, gave a recital on April 20 in the Recital Hall of the Fine Arts Building.

The bi-monthly recital given by Louise St. John Westervelt in her studio on April 22 presented Mr. and Mrs. Anton Holstedt, who appeared in several duets. Sybil Comer, soprano, also took part in the program.

Edna B. Smith, of Seymour (Ind.), who was a mid-year graduate of the public school music department and

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who has been holding the position of supervisor of music at Bucyrus (Ohio), opened the spring season of the senior high school with the pretty operetta, "All at Sea."

Vivienne Cheek, of Marshall (Ill.), who has been supervisor of music at Winslow (Ariz.) the past year, sent in a program given by the high school on which the students presented the operetta, "The Captain of the Plymouth." The principals, chorus and orchestra were all under the direction of Miss Cheek.

MENDELSSOHN CLUB'S THIRD CONCERT.

At Orchestra Hall, Thursday evening, April 20, the Mendelssohn Club gave its third concert this season in the twenty-eighth year of its existence. If the first half of the concert was as good as the last half the only part heard by this reviewer—the club has great reason to be proud of its increasing musical value and well won success as a choral body. Paul Althouse succeeded in increasing his popularity as a tenor soloist, answering several well merited encores, and Harrison Wild conducted with his usual virility of movement and freedom of swing and brought the chorus to that same degree of artistic achievement so characteristic of all his work.

YOUNG ARTISTS' SERIES.

The Young Artists' Series concert at Fine Arts' Recital Hall, April 20, presented Helen Freund, soprano, and Margaret Farr, pianist. Miss Freund impressed as a well schooled coloratura with a voice which may develop in tone, quality and breadth as she develops physically. It is not now large, but has good carrying power. Miss Farr possesses physique and delivers with much power when required; she surprised with her fine runs, and her manipulation of the keyboard was even, soft, and velvety, and in good tone, and her technic was excellent.

Mrs. Devries, as always, added much to the enjoyment of the affair by her superb accompaniment to Miss Freund.

EDGAR NELSON'S POPULARITY.

Edgar A. Nelson, Chicago's popular musician and member of the faculty of Bush Conservatory, has given evidence of his popularity by his numerous engagements this spring. A few of them are as follows: April 21, at Orchestra Hall with the Swift & Company's male chorus; April 26, at Bethel Lutheran Church in an organ recital. He will be heard on April 27 at Orchestra Hall for the Rotary Club; May 1, 2 and 3 at Orchestra Hall with the Apollo Club; May 10, at the Elm Methodist Church in organ recital, and May 16, at Normal Park Presbyterian Church in organ recital.

CHICAGO MUSICAL COLLEGE NOTES.

Felix Borowski's symphonic poem, "Le Printemps Passionné," will be played by the St. Louis Symphony Orchestra, Rudolph Ganz conductor, at Peoria, Ill., April 25.

Oliver Berg, tenor, and Arthur Cooke, baritone, vocal students of the college, sang in the performance of Stainer's "Crucifixion" last week at the River Forest M. E. Church.

Leon Sametini and Boguslawski, of the faculty, together with Mme. Sophie Braslau, contralto, were soloists at the first radio concert of the Daily News last Thursday. Mr. Sametini played Borowski's "Adoration" and Kreisler's "Caprice Viennois."

Bertha Kribben, of the faculty, gave a violin recital in St. Louis Saturday.

Sam Porges, student of Frederik Frederiksen, played at the children's concert in Lyon & Healy Hall, Saturday. Mr. Frederiksen and Clarence Eidam gave a recital at Milwaukee, Tuesday.

Helen Cuykendall, student of Adolf Muhlmann, and Adelaide Anderson, student of Edward Collins, gave a recital at Ripon (Wis.) on Wednesday.

Pauline Michael, student of Glenn Dillard Gunn, played on Thursday evening at the Bremerman Hospital at a concert for ex-service men. Bess Pattey, also studying with Mr. Gunn, was soloist at a concert given on Wednesday at St. Simon's Episcopal Church, Edgewater.

Frances Laurence, student of Mrs. Gannon, will give a program before the Wilmette Musical Club, April 26. Ethel MacDonald, also studying with Mrs. Gannon, gave a program before the patients of the Illinois Infirmary, April 14. Aeolia Martin, winner of the first prize at the Rockport Festival, has resumed her studies at the college.

Libb M. Huggins, student of John B. Miller, was engaged for the Good Friday and Easter music at the Methodist Church, Edgewater.

The Public School Music Class visited the Chicago Normal College and Parker Practice School, on April 18.

SHIPA SCORES AS SOLOIST WITH SWIFT CHORUS.

Tito Schipa, lyric tenor of the Chicago Opera Association, appeared in his first concert of the season in this part of the country, April 21, at Orchestra Hall. He was assisting artist with the Swift & Company Male Chorus, a well trained organization of Chicago business men who have given a number of concerts under the direction of D. A. Clippinger. Mr. Schipa sang in his most fascinating style three groups of songs, in Italian, French and English, and also the solo part in Dudley Buck's cantata, "The Nun of Nidaros." Among his numbers were two operatic arias,

the "Serenade" from Leoncavallo's "Pagliacci," and "The Dream" from Massenet's "Manon." One of his best liked selections was "Bonjour, Suzan," from the prolific pen of Herman Devries, which won individual success. The chorus featured as one of its principal numbers "The Four Winds," by Franz C. Bornschein, which was awarded the 1921 prize competition offered by the chorus.

MONICA GRAHAM STULTS' PUPILS HEARD.

In a recital, presented April 17 at Lyon & Healy Hall a number of students of Monica Graham Stults accomplished highly creditable work, which reflected the excellence of the training received under Mrs. Stults' tutelage, besides reflecting credit on the Mary Wood Chase School, of which faculty Mrs. Stults is one of the most prominent teachers. Those taking part were Mildred Dennis, Elizabeth Haigh, Mina Rae Hicks, Louise Paulin, Frances Ullrich, Corinne Runyan, Gertrude Scambler, Harriet MacDonald, Josephine Gage, Flora Dyson, Helen Schneider and Florence A. Crane.

JEANNETTE DURNO WILL TEACH THIS SUMMER.

Jeannette Durno will spend part of each week in her Chicago studio throughout the summer to conduct classes for pianists and teachers who wish to prepare their programs and acquire new teaching material. Miss Durno is being booked extensively for recital and concerts for the coming season.

AMERICAN CONSERVATORY NOTES.

Advanced pupils of Allen Spencer and Adolf Weidig presented a program Saturday afternoon at Kimball Hall which demonstrated the superior methods of musical training applied by these distinguished artists. Every performer had perfect command of the technical requirements and knew how to set forth the beauties of the musical contents.

Saturday afternoon, April 29, advanced piano pupils of Henriot Levy and violin pupils of Jacques Gordon will appear in recital at Kimball Hall.

The annual examination of the American Conservatory will begin May 8 with the Normal Department, and continue through the month of May.

The public contests of the American Conservatory will take place as follows:

PUBLIC CONTESTS

Piano—For playing at commencement concert, Saturday afternoon, May 13 (Kimball Hall).

Singing—Appearance at commencement concert, Saturday, May 20, Singing—Teachers' Certificate Class (Prize medals), Saturday, May 20.

Violin—Appearance at commencement concert and prizes, Saturday, May 27.

Piano—Graduating Class. Free scholarships, gold medal (Kimball Hall), Saturday morning, May 27.

Piano—Teachers' Certificate Class. Gold medals (Kimball Hall), Saturday morning, May 27.

Organ—Wednesday forenoon, May 31.

Piano—Children's contest, Saturday, May 20 (Conservatory Hall).

Violin—Children's contest, Saturday, May 20 (Conservatory Hall).

JAMES HAMILTON AND PUPILS IN DEMAND.

Isabel Cumming, soprano, was the soloist at a Shakespearean program given by the Millard Avenue Woman's Club, April 7. She sang "A Lover and a Lass" (Morey), "Who Is Sylvia," and "Hark, Hark, the Lark," by Schubert, for her first group. She closed the program by singing "The Waltz Song," from "Romeo and Juliet." Miss Cumming was also assisted at the piano by Evelyn Fonda.

Julius Nichus, bass baritone, sang the "Crucifixion," at the Olivet M. E. Church, April 14. Pearl Webb has accepted a position as head of the vocal department of one of the schools at Gorin, Mo. Isabel Bryce, mezzo soprano, has been engaged as soloist with the Happiness Company for a tour of twenty weeks over the Edison and White circuit. Blanche Raymond, mezzo contralto, is a member of the Loron Bates Trio this summer on the Edison and White Chautauqua. Margrey Nye, soprano, will leave in June for a twelve weeks' tour over the Mutual-Ewell Chautauqua Circuit.

James Hamilton sang the "Redemption" (Gounod) at the Park Center M. E. Church, Sunday afternoon, and at the Calvary Presbyterian Church, Sunday night, April 16. He will appear with the Apollo Club, May 2; Guthrie (Okla.), May 12; Mt. Pleasant (Mich.), May 24; Appleton (Wis.) June 5.

GRACE WELSH PLAYS OWN COMPOSITION.

On the manuscript program presented by the Chicago Artists' Association, Tuesday evening, Grace Welsh, the talented pianist and composer, played her own "Prelude," which disclosed her as accomplished a composer as a pianist. She won much success with her work, which proved interesting and of musical worth. On the same program Eric de Lamarter spoke interestingly of the "Problems of the Composer in the United States."

TWO REHEARSALS A WEEK NOW FOR BUSH CONSERVATORY SYMPHONY TRAINING SCHOOL-ORCHESTRA.

The Bush Conservatory Symphony Orchestra, which has made such rapid strides under the able conductorship of Richard Czerwony, is now preparing for another public appearance. The last appearance of this group in Orchestra Hall on March 21 was a very great success and the Bush Conservatory is planning to present it again on May 29, when it will play among other numbers Humperdinck's "Hansel and Gretel" Vorspiel, and the symphonic poem, "Moldau," by Smetana. Rehearsals are now being held on Monday and Wednesday mornings at the Conservatory. The extra rehearsal each week is for the purpose of reading symphonic poems, symphonies, and all standard symphonic works.

Gustaf Holmquist, Swedish baritone and member of the Bush Conservatory faculty, has many spring engagements. On April 22 he sang in Cleveland, and will appear on April 26 at Michigan City. The entire week of April 30 to May 7, he will spend at Hays (Kans.) with festival engagements.

The informal recitals given at Bush Conservatory are still continuing, students of the voice, violin and piano departments appearing on the evenings of April 24, 25 and 26, in the new Recital Hall.

On May 4 Glenn Drake of the Bush Conservatory faculty and Ebba Frederickson, gifted pupil of Richard Czerwony, of Bush Conservatory, are to appear at Northwestern University.

A complimentary recital for the sisters of the religious orders was given at Bush Conservatory on April 22 by some of the artist instructors of the Conservatory. Mme. Julie Rive-King, Charles W. Clark, Richard Czerwony, (Continued on page 65)

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS

Florence Newell Barbour

The Flower Will Bloom.....Phoebe Crosby, New York
Echo—The Farmyard—Snowflakes (From "Childland in Song and Rhythm").....Harriet Story Macfarlane, Ithaca

Marion Bauer

Gold of the Day and Night.....Kathryn Meisle, Chicago
Gold of the Day and Night.....Marie Bren Kaus, New York
Thoughts.....Dolphine March, New York
The Linnets in Tuning Her Flute.....Doris Fernanda, New York
The Linnets in Tuning Her Flute.....Marie Bren Kaus, New York
Only of Thee and Me.....Marie Bren Kaus, New York
Only of Thee and Me.....Dolphine March, New York
By the Indus.....Dolphine March, New York
From Hills of Dream.....Marie Bren Kaus, New York
Youth Comes Dancing.....Charlotte Bergh, Montreal

Mrs. H. H. A. Beach

Baby.....Bernice Fisher Butler, Milton, Mass.
Fairy Lullaby.....Bernice Fisher Butler, Milton, Mass.
The Year's at the Spring.....Hanna Butler, Chicago
The Year's at the Spring.....Bernice Fisher Butler, Milton, Mass.
Ah, Love, But a Day.....Hanna Butler, Chicago
Ah, Love, But a Day.....Elizabeth Driver, Oxford, Ohio
Ah, Love, But a Day.....Mrs. Reuben Smith, Marshall, Tex.

Robert Braine

Another Day.....Ida Mae Williams, New York

Gena Bransonombe

Just Before the Lights Are Lit.....May Peterson, Cornell College, New York
By St. Lawrence Water (Chanson d'une Voyageuse).....Walter Niehaus, Evanston, Ill.
Hail ye Tyme of Holidayers.....Vernon Archibald, New York
Autumn Wind so Wistful.....Mrs. A. J. W. Myers, Hartford, Conn.

G. W. Chadwick

He Loves Me.....Eleanora de Cisneros, Pittsburgh, Pa.
The Dana.....Sophia Seitz, New York

Leland Clarke

Into the Sunshine.....Hallie de Luca, Tampa, Fla.
Moonlight Deep and Tender.....Arthur Meyers, Boston

S. Coleridge-Taylor

Life and Death.....Louis Dornay, New York
Life and Death.....Marcel Salinger, New York

Ralph Cox

Where Roses Blow.....Florence Otis, Easton, Pa.
Peggy.....Theo Karle, Youngstown, Ohio
The Road's Lament.....Ralph Thomlinson, New York
The Song of Brother Hilario.....Ralph Thomlinson, New York
Aspiration.....Edna Wolverton, New York
To a Hilltop.....Frances Gehring, Chicago
To a Hilltop.....Helen Freeman, New York
The Afternoon.....Edwin Mackay, Seattle
I Know a Trail.....Edna Wolverton, New York
Love Planted a Rose.....Helen Freeman, New York
The End of Day.....Frieda Nordell, Brooklyn

Mabel W. Daniels

Glory and Endless Years.....Robert Lunger, Worcester, Mass.

Arthur Foote

Shadows.....Norma Jean Erdmann, Auburndale, Mass.
The Eden Rose.....John Peirce, Boston
In Picardie.....John Peirce, Boston

Alma Goatley

Pipe Out, ye Silver Flutes.....Charles Norman Granville, St. Paul, Stillwater, Minn., Sioux City, Ia.

G. A. Grant-Schaefer

Sainte Marguerite.....Jeanne Laval, Williamstown, Mass.
Down to the Crystal Streamlet (A la Claire fontaine).....Anna Burnmeister, Chicago
Down to the Crystal Streamlet (A la Claire fontaine).....May Peterson, Princeton, N. J.

Cuthbert Harris

Land of My Dreams.....Ruth McVay, Providence

Bruno Huhn

Invictus.....W. M. Langdon, Seattle
Invictus.....Fred Patton, Brooklyn
Invictus.....John Wainman, New York
Invictus.....Gilbert Wilson, Chicago

Frank La Forge

Longing.....Mae Grave Atkins, Chicago
Longing.....Charles Carver, New York

Edward MacDowell

Long Ago, Sweetheart Mine.....Ida Geor Weller, New York
A Maid Sings Light.....Ethelynde Smith: Missoula, Mont.; Pullman, Wash.; Moscow, Idaho; Notre Dame, Ind.; Granville, Ohio
A Maid Sings Light.....Charles Norman Granville, Chicago
A Maid Sings Light.....Gretchen Schaefer, Buffalo
The Swan Bent Low (From Four Songs, Op. 56).....Lucy Gates: Austin, Dallas, Port Arthur, Tex.; Poplar Bluff, St. Louis, Mo.
The Swan Bent Low (From Four Songs, Op. 56).....Charles Norman Granville, Chicago
Sweetheart, Tell Me.....Frederic Warren, Roselle, N. J.
Merry Maiden Spring.....Olive Nevin, New York and Springfield, Mass.
Menie.....Margot Samoranya, New York
Thy Beaming Eyes.....Rose Florence, New York
Thy Beaming Eyes.....Jennette Comoroda, New York

Frances McCollin

O Robin, Little Robin.....Frieda Hempel: Philadelphia, Morgantown, Pa.; Boston; Charlottesville, Va.; Rockhill, N. C.; Greenville, S. C.; Tallahassee, Fla.; Gainesville, Fla.; St. Petersburg, Fla.; Orlando, Fla.
O Robin, Little Robin.....Phoebe Crosby, New York

Francisco Di Nogeno

The Shadowy Garden.....Helen Stanley: Tacoma, Wash.; Santa Barbara, Long Beach, Bakersfield, Los Angeles, Palo Alto, Cal.
My Love Is a Muleteer.....Jack Hillman, San Francisco

Anna Priscilla Risher

As in Old Gardens.....Virginia Cassell, Roanoke, Va.
My Song to You.....Virginia Newbegin, New York

Claude Warford

Twilight fo' Dreamin'.....Florence Otis, Easton, Pa.
Twilight fo' Dreamin'.....Rosemary Pfaff, New York
Thy Heart's a Rose.....Donat Gauthier, New York
Life's Ecstasy.....Carroll Summer, Atlanta, Ga.
Life's Ecstasy.....Elizabeth Jones, Suffern, N. Y.
Life's Ecstasy.....Elizabeth Leone Hall, Norfolk, Va. (Advertisement)

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ACROSS THE COUNTRY

Albany, N. Y., April 3.—Laeta Hartley, New York pianist, was the assisting artist at the annual concert of the glee club of the Academy for Girls, Dr. Frank Sill Rogers conducting. Miss Hartley gave a group of Chopin numbers and the Liszt rhapsodie No. 11. "The Rose Maiden," a cantata, pleased, and the club was also heard in a number of part songs. Assisting in the choruses were Mr. and Mrs. Edgar S. Van Olinda, Ernest A. Meneely, Theodore D. Sherman, Mrs. William James McCann, Edward L. Kellogg and Howard Smith. Emily Mosher, of the glee club, had the solo work in the cantata. The entire program, under the splendid guidance of Dr. Rogers, was most enjoyable.

The Junior Chorus held its closing program in Chancellors' Hall, with Mrs. Edward E. Phillips as soloist and Lydia F. Stevens at the piano.

The choir of St. Paul's Lutheran Church will sing Stainer's "The Crucifixion," with Edgar S. Van Olinda and Edward L. Kellogg as soloists.

Mrs. James H. Hendrie, Mrs. Harry T. Irving, Mrs. Lowell D. Kenney and Elizabeth Kleist will give a two-piano recital for members of the Monday Musical Club. Viola Gunzel Hailes, soprano, will assist.

Dr. Frank Sill Rogers was presented with a handsome smoking stand, chair and lamp by the boys and men of St. Peter's choir, and with an engrossed set of resolutions and a sum of money by the vestry of the church on his recent thirtieth anniversary as organist and choirmaster of the church.

Grace Liddane, soprano, of Amsterdam, who has frequently been heard in programs here, has gone to New York, where she is filling a number of engagements. Elza V. Busch, Russian pianist, of St. Timothy's School, Catonsville, Md., will give a recital in Chancellors' Hall for the benefit of the music fund of Albany. The event is arranged by the Albany Music Teachers' Association.

A number of musical selections were featured in the "Nine o'Clock Revue" of the Junior League.

At a meeting of the Students' Study Club, Frederick W. Kalohn acted as accompanist. E. V. W.

Ames, Iowa, April 3.—A delightful concert was that given yesterday afternoon at Eldoro, Ia., by Prof. Tolbert MacRae, bass-baritone, head of the music department of Iowa State College, and Rosalind Cook, pianist, of the music department. It was called a community concert—an annual affair given under the auspices of the Treble Clef Club of Eldoro. This is a wide awake club and believes in giving the people of the community the best artists obtainable for its annual concert, which is free to all. This year

the club secured the services of the sterling artists above mentioned and they gave a program that thoroughly captivated the packed auditorium. Professor MacRae sang a Handel group, a group of folk songs, and numbers by Guion, Gantvoort and Katie Moss, also a group of American songs. Miss Cook played piano selections by Jensen, MacDowell, Schlesinger and Strauss-Gruenfeld.

Professor MacRae and Miss Cook gave this same program at the benefit concert given by the board of directors of the Ames Women's Club at the home of Mrs. Galen Tilden on March 29. M. C. H.

Astoria, Ore., April 6.—Percy Grainger delighted an appreciative and enthusiastic audience when he made his first appearance in Astoria recently, under the auspices of the Friday Musical Club. His program opened with the prelude and fugue for organ in D major by Bach, transcribed for piano by Busoni, and included the Brahms variations on a theme by Paganini, works by Liszt and Gardner, and a group of settings by Mr. Grainger himself. Several encores were demanded and graciously given. Music lovers here feel very much indebted to the Friday Musical for this treat. A. H. F.

Athens, Ga., April 1.—March 21 an interesting recital was given by the violin pupils of Mrs. John S. Allen. Those taking part were Gladys Odum, Grace Little, Leila Mae Fears, Merle Eubanks, Marguerite Barnes, Lucile Gunn, Mary Hargrove, Sarah Hudson, Mildred Greer, Winifred Harrison, Marion Murphy.

March 22, Margaret Estelle Burke and Aline Augusta Brooks gave a joint piano recital, assisted by Thelma Elliot, soprano. P. G.

Augusta, Ga., April 1.—The Wesleyan Glee Club appeared in Augusta March 31. So much interest has been manifested in this splendid musical organization that a list has been published of the names of those who comprise it. They are Prof. Edgar Howerton, director; Mrs. Howerton, official chaperone; Elizabeth Jenkins, president; Fay Lockhart, business manager; Fannie Belle Outler, publicity manager; Lena Bell Brannon, secretary and treasurer; Ailzah Halstead, accompanist; Gladys Dismukes, Honorine Bollinger, Margaret Burhard, Lydia Tanner, Leslie Quillion, Mary Tanner, Leah Kitrell, Mabel Bond, Alene Corry, Pearl Koplan, Helen Goepp, Margaret Porter, Mildred Churchwell, Flora Rich, Mary Wilson, Ruth Daniel, Harriet Evans, Dixie Faust, Effie McDaniel, Martha Delay, Evelyn Dinkin, Celest Copelin, Mary Brevard, Frances Felton, Jewel Holt, Julia Glenn, Lena Belle Brannern, Mary Wans Rankin, Elizabeth Proctor and Frances Peabody.

The Obadiah Lodge No. 119, I. O. B. B., is to give one social evening each month, at which no admission will be charged, entirely for the pleasure of the lodge and their friends. The first of these took place on March 30, at the Y. M. H. A. Hall, the program being presented by the Eagles' Brass Band, directed by Charles F. Pritchard. Several vocal solos were also offered.

The Richmond Academy Glee Club and Punaro's Orchestra divided honors at the beautiful spring fiesta given for the benefit of the Children's Home, in the Morningside Gardens. Morningside is the magnificent home of Mr. and Mrs. A. S. Bourne, and the gardens are famous throughout the country. Once each spring they are opened to the public, always for some charity. Groups of debutantes, costumed as peasants of various nations, offered the folk songs of that nation, and there were several selections by a male quartet—Messrs. Cully, Rox, Cotter and Tracy. The

gardens are at their best late in March—the lovely spring flowers being now at their peak of glory.

The first attempt at a radio broadcasting station in Augusta was a successful one, being conducted by E. H. Diemar at his home on Jenkins street. Mr. Diemar has one of the finest radio sets in the country, and the concert given at his home was a long step towards the accomplishment of one of his fondest dreams—a permanent broadcasting station for Augusta.

A movement is on foot in Augusta, sponsored by Signora de Fabritius, one of the most popular members of the local music colony, and by members of the Augusta Musical Association, to establish a studio building in Augusta, where artists may find suitable studios in the proper atmosphere. It is suggested that the first floor house the public library, now uncomfortably crowded in its unattractive and inadequate quarters, while the top floor would be fitted up for a recital hall. The suggestion has been made by Mrs. Willis C. Holt, Woman's Club editor of the Augusta Chronicle, that the wealthy women of Augusta finance this project themselves, and the idea is gaining enthusiastic support everywhere.

The St. Patrick's Day celebration, which was held in St. Patrick's Hall, was one of the finest of its sort yet held in Augusta. Mrs. Joseph A. Mullarky and Mrs. Ellie Kellie Boone were in charge of the decorations and the program. Those who took part were Father Conaty, W. J. Cooney, L. J. Henry, James B. Mulherin, Capt. E. J. Connor, Joseph Mulherin, J. A. Mullarky, Godfrey Pfeiffer, Mrs. Andrews, Mrs. Harry Craig, Marion Craig, Mrs. E. K. Boone, Alice Doyle and Mary Purkall.

The Richmond Academy Glee Club made a distinct hit when it appeared at Tubman School in concert. Fred Wolfe's "Egyptian Dance," a burlesque of a famous classical dancer recently seen here, was one of the best special numbers of the evening. Every boy in the organization, as well as Helen Battle, director, and J. B. Sojourner, manager, deserves particular credit. Those in the club are Reid Johnson, Wilfred Hankinson, Grey Boatright, Hal Wright, William Law, Gene Halford, Howard Jordan, Tiny Belding, Lewis Story, Dan Swift, Harry Robinson, A. Morris, Shot Verdery, Baillie Jones, "Skeet" Johnson, Lawrence Porter, Donald Saxon, Bob Heath, Charlie Cooper, W. C. Young, Stewart Sullivan, John Van Pelt, Ramsey Ertle, Carl Hogrefe and Fred Wolfe.

Mrs. Dan Sullivan and Mrs. Jesse Westmoreland were in charge of the musical program offered at the annual tea given by the directors of the Mary Warren Home on March 30.

The pupils of the Lucy Laney School gave a concert at the Partridge Inn on March 27 for the benefit of a little home they are trying to erect for Lucy Laney. These young colored girls have splendid voices, and they gave a program of genuine, old-time Southern negro melodies, sung only as a negro can sing them. The Northern tourists on the Hill, as well as the guests of the Inn, were more than delighted with the concert, which was a distinct novelty in many ways.

Louise Klebs sponsored a concert at Graniteville for the benefit of the tornado sufferers who lost homes in the recent storm which swept some of the small cotton-mill towns of South Carolina off the map. The concert was well attended and a neat sum was netted for the worthy cause.

A garden party for the benefit of the Children's Home was given on March 29 at the Hardy Gardens. Those taking part in the program were Estelle Leaptrot, Logan Phinizy, Annie Printup, Mildred Mary Gazoles, Billie Hatcher, Loretta Rice, Theo Caswell, Claude Fleming, Paul Montell, Joe Brooker, Reuben Moorman, Gus Anglier, Louise Kuhlike, Sadie King Harrison, Mary Bothwell, Bettie Alexander, Jack Harter, Katherine Hull, Anne Sylvester and Francis Phinizy.

The visit of Marjorie Squires (who has a lovely dramatic contralto voice) to Augusta was an epoch-making one. She was generous, and was heard several times during her visit here. She is a pupil of Louis Reilly; her accompanist and coach is John Doane, and her manager is S. Hurok.

The recital given by Bertha Myers Pendelton, under the auspices of the Woman's Club, was the most important musical event of the past month. The program included "O Bocca Dolorosa" and two Gretchaninoff selections—"Over the Steppe" and "My Native Land."

The music in Augusta churches has improved steadily in the past few months. March 26 the First Presbyterian Church offered an organ prelude, an anthem and a soprano-baritone duet. The First Baptist Church presented a quartet in several selections. Robert Irvin, director of the Augusta Musical Association, is director of the choir of First Baptist. At the Church of the Good Shepherd Mrs. C. B. Hansen sang a solo, and at St. Paul's a beautiful duet was sung by Miss Weeks and Mrs. Griffin. P. G.

Battle Creek, Mich., April 4.—Some 2,500 people listened to an interesting concert given in the Tabernacle by the Battle Creek Choral Society, directed by Mahlon H. Serns, and the Battle Creek Symphony Orchestra, directed by John B. Martin. The soloists were Grace Ola Rosser, soprano; Mae Louise Buzzell, contralto; Harry Hacker, tenor; Day Slout, baritone, and Clarence Thayer, bass. Winifred Eisenhood added to the success of the concert by her artistic accompaniments, both for the soloists and with the orchestra. The symphony orchestra opened the program with a brilliant processional march from the "Queen of Sheba," by Gounod. The "Ave Verum" of Mozart and a paraphrase of "Old Folks at Home," by Carl Busch, whom Battle Creek music lovers know and revere, were played by the string section of the orchestra. The other numbers on the first part of the program were a bass solo and a quartet sung by four of the soloists. The chorus and orchestra united in the second half of the program in introducing to Battle Creek a new and modern work by Henry H. Hadley, the American composer. The text, written by Louise Ayers Garnett, includes some of the most beautiful poetry inspired by the late war, and the musical setting by Hadley is appropriate and unique. Miss Rosser, Mrs. Buzzell and the chorus of women did some very fine work. Mr. Hacker gave the tenor solo, "Comrades of the Cross," leading into the "Lullaby." One of the most effective parts of the work was the bass solo by Mr. Thayer, leading into the men's chorus, "Winds of Strength," illustrated by chromatic passages sweeping through the entire string section of the orchestra. The work closes with the "Song of the Marching

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Men," the motive of which has been sketched in at the very end of every section, and which rises to a magnificent climax, opened by the brass section of the orchestra in a characteristic bugle call in parallel fifths. As conducted by Mr. Serns, it had all the swing and vigor of a military march. Mr. Serns is to be congratulated for presenting this modern work, usually to be heard only in the larger musical centers. Some of it is not pretty music, some of it is gruesome, but war is gruesome, and it is a vivid tone picture of war.

Harold A. Loring, the well known lecturer on the music of the North American Indian, has been spending some time in Michigan, filling lecture dates in Battle Creek and the vicinity. Mr. Loring appeared three times here, assisted by a young lad named Brave Hawk, from the Rosebud Indian Reservation. Mr. Loring was appointed some years ago by the late President Roosevelt to visit the Indian reservations and record the legends and music of the Indians for the Smithsonian Institution in Washington and the United States Government.

A notable concert was given in December in the First Baptist Church by James Hamilton, tenor, of Chicago; Marion Struble, violinist, from the University School of Music in Ann Arbor, and Wilma Seedorff from the Battle Creek Conservatory faculty.

Arthur Andersch, pianist, of Grand Rapids, and Marcia Lewis, from the Sturkow-Ryder studios in Chicago, gave a joint recital in the Y. M. C. A. building, January 18.

Philip Sevasta, harpist; Charlotte Peege, contralto, and Florence Brinkman, pianist, were presented in two musicals by the Custer Post of the American Legion in Legion Hall.

The piano recital by Leopold Godowsky, February 17, was conceded to be the best concert given here since Josef and Mme. Lhevinne gave their joint recital a year ago. Godowsky chose Beethoven's thirty-two variations in C minor with which to open the program, following with the Brahms rhapsody, op. 119, No. 4, in E flat. The other numbers in the group were the "Chant Polonoise," Chopin-Liszt, and "My Joys" and "Maiden's Wish," both given a poetic touch. This group won an encore, the "Tambourin," by Rameau, arranged by Godowsky himself. The chief interest of the evening centered in seven numbers from "Triakontameron," the thirty moods and scenes in triple time in six volumes. The title was suggested (according to Mr. Godowsky) by the "Decameron" of Boccaccio (one hundred tales told by ten people in ten days). Twenty of these numbers were written in twenty days, one each day, while teaching a master class in Seattle. Afterward ten more were added, hence the name "Triakontameron." The numbers given were "Nocturnal Tangier," "Sylvan Tyrol," "Memories," "A Watteau Paysage," "Old Vienna," "The Music Box" and "Quixotic Errantry." There was also a Chopin group. In the "Playing Fountains," by Ravel, one heard not only the mad frolic of the waters, but also saw a rainbow through the drops. The berceuse by Liadow resembled somewhat that of Chopin in treatment, but lacked its beauty. The "Poeme," op. 32, No. 1, in F sharp, by Scriabin, was a poem indeed as interpreted by Godowsky. The closing number was Godowsky's own symphonic metamorphoses on "Artist's Life" waltzes of Johann Strauss, played as only Godowsky can play it. N. G. M.

Belton, Tex., April 3.—The St. Louis Symphony Orchestra concerts, which took place here the afternoon and evening of March 29, were, especially artistically speaking, a success in spite of inclement weather. It was expected that under the leadership of Rudolph Ganz the orchestra would prove superior to the one that appeared here some five years ago and in that respect the audience was not disappointed. The late arrival of the organization delayed the opening of the children's matinee performance nearly three hours. With over fourteen hundred children from all parts of the country, who had arrived with somewhat dampened ardor not to mention dampened clothes due to downpours of rain, having to be entertained by college songs and college yells and other means for the stated period of nearly three hours, the long looked for event became almost ruined from the standpoint of a children's matinee, and when finally the program was begun the majority of the children were somewhat too tired really to enjoy it, and it unfortunately had to be curtailed in order to meet the necessities of the evening program plus the comforts of the members of the orchestra. The evening program was splendidly received by an audience which almost taxed the capacity of the hall. The Belton Music club series is extremely popular and attracts from a radius of at least forty miles. The audience proved enthusiastic, though the spontaneity seemed lacking in the applause throughout the evening. The soloist of the evening was Marguerite Namara, a member of the Chicago Opera, who proved pleasing. Her voice is of a light lyrical type, showing good cultivation and artistic development.

The orchestra proved its excellence, which could scarcely have been otherwise, when we consider the caliber of the man now at its head. T. E.

Brewton, Ala., April 1.—The Granberry Music Club and Junior Music Club entertained jointly at the home of Mrs. T. R. Miller on Bellville Avenue. A splendid program devoted to Alabama composers was well received. A feature of the program was the reading of the life of George Folsom Granberry, a former Brewton boy, for whom the Music Club was named. He is now director at the Granberry School of Music in New York. The following program was given: "Alabama," sung by the Music Club; talk, "Alabama's Contribution to Music," by Selma Martin; reading by Mary Bell May; song, Minnie McGowen, piano solo, Willie May Shofner; song by Junior Club; sketch of the life of George Folsom Granberry, by Mrs. D. B. Hays. J. P. M.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., April 7.—The Burlington Symphony Orchestra made its first appearance recently with a well chosen program at the Majestic Theater. Joseph F. Lechnyr is the conductor and deserves much credit for the excellent results he has been able to obtain within a comparatively short time. The program opened with the "Egmont" overture of Beethoven, and included the Schubert symphony in B minor, the Luigini Egyptian ballet suite, and works by Rubinstein and Bellotta. This last was a harp solo, played by Louise Harris Salles, whose work met with an eager response from her audience. In the Burlington Free Press and Times, of the day following the concert, there was an interesting article, which declared in part that "Burlington citizens have reason in every way to be proud of our new

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orchestra, and we hope they will show a public spirit in supporting the worthy project." F. J.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, April 3.—The sixth concert of the season was given by the Cincinnati Conservatory Orchestra, of which Tirindelli is the conductor, March 31. The program included three concertos and two quartets for voices and orchestra, by Piusotti. Mr. Tirindelli has brought his orchestra to a point of such excellence that the auditorium is always crowded for his concerts.

In the series of graduating recitals Miss Faye Ferguson of Ironton, Ohio, pupil of Marcian Thalberg, was presented March 29.

The 227th anniversary of Johann Sebastian Bach was celebrated March 29 by the Woman's City Club. Thomas J. Kelly, of the artist faculty of the Cincinnati Conservatory, gave the talk of the afternoon. Mr. Kelly has gained an enviable position by his musical interpretation talks given before the various clubs and in connection with the symphony concerts. T. F.

Decatur, Ga., April 1.—Nell Esslinger gave her graduation recital in voice at Agnes Scott, on March 9, in the chapel. She was assisted by Russell Esslinger, tenor; Mrs. Lewis Johnson, accompanist; Althea Stephens, organist, and Agnes Pfiohl, violinist. Her numbers included "Er der Herrlichte von Allen" (Schumann) and a group of old songs, ending with "Ave Maria" (Mascheroni), with violin and organ obligato. P. G.

Denver, Col., March 27.—The twelfth Chamber Music Party event took place Sunday afternoon, March 26, at the home of Mr. and Mrs. R. H. Hart. The program consisted of the Haydn quartet in B major, the Debussy quartet in G minor, op. 10, and the Beethoven quartet in C major, op. 50. This program was rendered by the Denver String Quartet, which consists of Henry Trustman Ginsburg, first violin; Walter C. Nielsen, second violin; Maurice Perlmutter, viola, and Sigurd Frederiksen, cello. B. S.

Emporia, Kan., March 29.—Daniel A. Hirschler, dean of the School of Music, the College of Emporia, gave his twentieth recital on the large four manual college organ last evening. Works by Couperin, Boex, Wagner, Liszt, Guilmant, Debussy and Yon made up his program. H. F.

Enterprise, Ala., April 1.—Hattie Watson was hostess to the La Forge Music Club this afternoon at the home of Willie Carmichael. Mrs. R. C. Connor was the leader for the session. A piano duet by Mr. Colby and Elizabeth Conner, reading by Doris Andrews, a piano solo by Louise Owen, and a reading by Elizabeth Conner formed the very interesting program. J. P. M.

Fitchburg, Mass.—(See letter on another page.)

Forsyth, Ga., April 1.—The first of the graduating recitals was given the last week in March in the Bessie Tift College auditorium. Miriam McCall, who graduates in music, and Mary Frances Johnson, who graduates in expression, gave a joint recital on Friday night, and acquitted themselves brilliantly. Miss McCall's opening number was "Caprice Burlesque" (Gabrilowitsch), and she finished with Rubinstein's concerto in D minor. Mary Frances Johnson gave an original arrangement of Eleanor H. Porter's "Pollyanna." P. G.

Gainesville, Ga., April 1.—The most important musical event of the year in Brenau College was the appearance of the Cincinnati Symphony concert. The afternoon concert was directed by Modest Alloo and the evening appearance by Eugene Ysaye. It would be difficult to imagine anything more brilliant than the rendition of the four movements of the symphony No. 5, op. 95, in E minor, by Dvorák.

Brenau's broadcasting radio station had, as its first entertainment the song recital of Lois Holt, of Vincennes, Ind., on March 27. Miss Holt is one of the most talented pupils of George Rogers, and has a beautiful coloratura soprano voice. The entire faculty acted as a committee to decide whether Miss Holt would graduate, or whether she would be required to continue her studies—for a graduating recital is the most severe test that can be planned for a pupil. An added honor to Miss Holt is that Brenau is the first college in the South to establish the radio, and she is the first pupil whose recital was heard over the "wonder-phone." P. G.

Grand Forks, N. D., March 22.—Wesley College Conservatory has recently brought to Grand Forks several artists, among whom are Maurice Dumesnil, Vera Poppe, Edna Swanson Ver Haar and Graham Marr. This is one of the many ways in which this excellent conservatory is of value to the community. To fill the place left vacant by the resignation of H. Aden Eneyart, they have brought to the faculty E. D. Naff and Isaphine M. Richey, both of whom are taking prominent places in the musical life of the community. Mr. Naff has become conductor of the Methodist Church choir. He has also organized a group of sixteen picked voices, which presented "The Rose Maiden" in the Methodist Church. E. W.

Greenwood, Miss., March 22.—Although it is a city of but a few thousand souls, Greenwood citizens are endowed with a large quantity of civic pride. Greenwood has a symphony orchestra. True, it is not of the magnitude of the large centers like St. Louis, Cleveland, etc., but it is quite adequate to perform symphonic works. Of the first violins, one, Mrs. Juchim, is a European graduate; another, Miss Garlow, a graduate of the Cincinnati Conservatory of Music, and another, Walter Schulkin, pupil of some of the best teachers in New York. The other parts are in the hands of capable players. The orchestra gives monthly recitals, which are proving a marked influence in creating a general interest and love for the best in music.

Another potent factor in the musical advancement of Greenwood is the Matinee Musical Club, a woman's organization which has been sponsor for nearly everything of special worth that has been accomplished. The only social-musical organization of the city, its field is comparatively great and its influence widespread. Recently the organization of junior and juvenile music clubs, whose work will be directed by members of the Matinee Musical Club, has been consummated.

A new choral society known as The Cadman Society of thirty selected voices, under the direction of Lelia Jesty, formerly of Chicago, is also doing good work.

Mention must also be made of the local concert band, which is under the direction of William Albert Deal, of the Symphony Orchestra and municipal director of music. This band gives excellent programs and claims no peer in the state of Mississippi. A. B.

Grinnell, Iowa, March 29.—An interesting sonata program was presented in Herrick Chapel, School of Music, Grinnell College, March 27, by Bertha Shuttles Smiley, pianist, and David E. Peck, violinist, of the faculty. The Haydn sonata No. 1, the Beethoven sonata No. 9 ("Kreutzer") and the César Franck sonata were enthusiastically received by a large audience. B. S.

Huntsville, Ala., March 24.—Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, made her first appearance in Huntsville last night and scored a genuine success. Throughout the rendition of a varied and difficult program Miss Arden gave unstintingly of her finished vocal art. Her round mellow tones at once took a grip on the audience. The selections were beautifully rendered and liberally appreciated by a large audience. R. C.

Indianapolis, Ind.—(See letter on another page.)

Jacksonville, Ill., April 1.—The Zoellner String Quartet gave the third concert of the Artists' Series at the Illinois Woman's College, March 27. The program included the Haydn quartet, op. 76; the Ravel quartet, and Grieg's quar-

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et, op. 27. By special request a movement of Tchaikowsky and one of the Glazounoff was substituted for the last two movements of the Grieg number. The players were enthusiastically applauded and at the close of the concert were compelled to add encore after encore. Smooth tone, technical surety and purity, coupled always with elegance and poise, combine to make the Zoellners' programs an artistic delight.

The first of the proposed series of "Young Artists' Recitals," was given by Alma Mehue, pianist, and Margarethe Morris, violinist, of Chicago, recently, at the Illinois Woman's College. The concert was given under the auspices of the children's department, which is a flourishing department in that school. Miss Mehue thoroughly surprised and delighted the audience by the depth and beauty of her tone, her technical equipment, and maturity of interpretation. Her numbers included the Bach-Tausig toccata and fugue, Beethoven's "Appassionata" sonata, three Liszt etudes and a Chopin group. Miss Morris charmed with her violin contributions, which included numbers by Bruch, Vieuxtemps, Auer, Burleigh and Wieniawski. Both young ladies, yet in their early teens, will no doubt be heard much in concert in the future.

Two concerts which are being anticipated keenly by the public of Jacksonville are the approaching appearances of Clementine De Vere, soprano, of New York, on April 27, and Dr. T. Tertius Noble, organist of St. Thomas' Church, New York, on May 5. Both will appear in Music Hall of the Illinois Woman's College.

B. G.

Joliet, Ill., March 26.—On March 26 Joliet music lovers were given a treat in a program given by Florence W. Scholl, pianist, of Joliet, and Herman W. Barnard, tenor, of Aurora, Ill., at the Auditorium. Compositions by Mendelssohn, Chopin, Pugno, Dett, Rachmaninoff, Salter, Class, Quilter, Liszt, Busoni, Strickland, Campbell-Tipton, Pierce, Protheroe and Del Riego were heard. Miss Scholl appears frequently in her native city, and her playing was received by her friends with the usual enjoyment. She displayed brilliant finger dexterity and a tone which made the piano seem human instead of an instrument. As an encore to the Liszt number she played the ballet music from "Rosa-munde," by Schubert-Ganz. Mr. Barnard's additions to the program were pleasing. The aria was well chosen and well sung, and the last group found him in the best voice of the program. Miss Scholl again displayed the unusual degree of musicianship she possesses by creating most interesting backgrounds in the accompaniments.

K. F.

La Grange, Ga., April 1.—An unusually beautiful vespers service was held in the Y. W. C. A. Hall on March 26. The program was given by Miss Berkeley, Elizabeth Jones, Varina Dunbar and the choir.

One of the most delightful recitals of the year at La Grange was that of Gerardine Brinson, who receives a diploma in voice, and Beva McMillan, who receives a diploma in violin. The numbers included "Novellette" in E major, op. 31, No. 7 (Schumann), and "Moment Musical" (Schubert-Kreisler).

Another recital took place on March 28, when Lois Brand, of Atlanta (who receives her diploma in voice), Mattie Lou Wilson, of Florida (who receives a diploma in piano) and Alyce Sutton (who will receive her diploma in expression) were heard.

The glee club gave an entertaining program at West Point on March 28.

P. B.

Lancaster, Pa., March 25.—The first steps toward securing a municipal organ for the city of Lancaster were taken at a meeting of the Lancaster Chapter, Association of Organists, held in St. James' Parish House. After discussing the need of an organ and the benefits to be derived for the community, the association pledged itself to the extent of \$500 for the purpose of the installation of a municipal organ costing not less than \$25,000, provided the sum of \$5,000 be raised by subscription on or before June 1, 1922. The place of installation is to be determined after the required funds have been raised. The meeting was one of the largest and most enthusiastic ever held by the association. The program committee, George B. Rogers, chairman, made a favorable report of the Swinnen organ recital, given in the Aldine Theater for the benefit of the library fund. Mary S. Warfel, harpist, read an interesting paper on "The Story of the Harp." The paper was illustrated and reflected credit upon the essayist.

The following resolution was adopted to show the good fellowship existing among the musicians of the city: "Whereas, a severe indictment has been inflicted upon the musical interests of our city in the form of unjust criticism relative to existing jealousies among musicians, be it resolved, that the Lancaster Chapter, Association of Organists, in order to show the good fellowship prevalent among the membership (representing the leading musicians in our city and county), co-operate in the organization of the much needed Music League; and further be it resolved, that the president of the association and such delegates as he shall be at liberty to appoint to represent this association be instructed to at all time avoid antagonism, hence striving to the uttermost to bring about the greatest possible results for the musical welfare of our community."

The musical awakening of Lebanon was evidenced by a request from eleven organists there for the organization there of a Chapter of Organists. For this purpose Dr. William A. Wolf, president of the Pennsylvania State Council, National Association of Organists, paid a fraternal visit.

W. A. W.

Laramie, Wyo., March 28.—The artists' course, sponsored by the Fortnightly Musical Club for the season of 1921-22, was a success from every standpoint. Cyrena Van Gordon in October; Paul Althouse and his exceptional accompanist, Rudolph Gruen, in January, and the Griffes Group in February, all gave concerts of exceptional merit. The club hopes to book artists that will be as much enjoyed next year.

The faculty of the School of Music of the University of Wyoming, consisting of George Edwin Knapp, baritone; Reiger Frisbie, organist; Mabel Babington, pianist; Daisy Wharton, violinist, and Marjorie Mitchell, soprano, made a State tour in February, giving concerts in most of the important cities and towns. Enthusiastic reports and press notices have been received in regard to the concerts given, and all members of the group have come to feel that the tour was a marked success.

Professor Knapp has just returned from the National Music Supervisors' Association at Nashville, Tenn., from which he brings very interesting reports. Mrs. George Edwin Knapp is at present visiting and studying in Chicago.

D. M. T.

Little Rock, Ark., March 28.—Before an audience which packed the Kempner Theater, Mona Lewis, violinist, of Judsonia, pupil of Oskar Rust, made her debut on March 19. Her program opened with the Leclair sonata in D major and included the Tartini-Kreisler variations on a theme by Corelli, the Saint-Saëns concerto in A major, and a group of shorter numbers by Friml-Kubelik, Kreisler, Mozart, Oskar Rust, Rimsky-Korsakoff and Tivadar

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Nachez. The Arkansas Democrat of March 20 devoted considerable space to her performance, declaring that "for purity of style, clarity of interpretation, and strong feeling, Miss Lewis is, without doubt, one of the most promising artists ever presented to the public by Mr. Rust, who has sponsored a number of debuts that have taken high rank in local musical history." Miss Lewis was assisted by Georgia Richardson at the piano. The audience liked especially the Rust number and compelled her to repeat "The Hindoo Chant" of Rimsky-Korsakoff.

B. G.

Marinette, Wis., March 25.—One of the most interesting events of the past month was the program presented by the music committee of the Marinette Woman's Club. "Autobiographical Sketches of Some American Composers and Their Works" was the subject. The composers included Francis Hopkinson, Charles Wakefield Cadman, Thurlow Lieurance, Ernest R. Kroeger, Edward MacDowell, Manzuca, Ethelbert Nevin and Reginald De Koven. There was a large audience, which manifested its approval enthusiastically, and the chairman of the music committee, Mrs. William Schulz, was presented with a beautiful bouquet of flowers in token of the gratitude of the organization for her excellent work.

B. F.

Massillon, Ohio, March 29.—An interesting and well attended musicale was given March 20 by the afternoon music section of the Massillon Woman's Club. The entire program was devoted to American compositions. The vocal soloists were Mrs. Albright, Mrs. Gotschill, Mrs. Shilling, Mrs. McLain, Mrs. Snyder and Miss Heysel, who gave numbers by Salter, Farley, Rogers, Grey, Scott, La Forge and Hagerman. The pianists—May List, Miss Holland and Mrs. Williams—played compositions of MacDowell, Whipple and Nevin. Mrs. Culbertson read an appropriate paper on "The Folk Music of America," with an interesting

sketch of Stephen Foster, the folk song genius of America. Current events were given by Mrs. Shriver.

These programs are given every two weeks at the Woman's Club and are open to all members of the club, which has a membership of nearly 800.

The evening music section, which contains about twenty-five active members—Miss Rupert, chairman; Miss Culp, assistant chairman, and Mrs. Boerner, secretary—gave a program March 6, the following taking part: Miss Stucker, Miss Busby, Blandina Sibila, Miss Hering, Miss Snyder, Luella Sibila and Miss Heysel.

The junior section, which was recently organized, met March 20. This section is composed of high school and seventh and eighth grade students. Piano solos were given by Virginia Evans and Aurelia Cohen, and the vocal numbers by Margaret Vicary and Blanche Sweetey. Thelma Rudder read a paper.

At a recent date a delightful program was given by the New York Society of Chamber Music, under the direction of Mr. Mix. The entertainment was held in the high school auditorium, under the auspices of the lecture and entertainment committee of the Woman's Club.

R. E. W.

Memphis, Tenn.—(See letter on another page.)

Miami, Fla., March 15.—Anna Fitzju's concert in the auditorium of the Central Grammar School on March 13, was well attended. This was the last concert here this season under the direction of E. S. Phillipp. The audience was very much pleased with Miss Fitzju's voice and charming personality. Carol Perrenot, a Florida girl, was enthusiastically received in a group of piano numbers.

B. M. F.

Miami, Fla., March 28.—Grace Porterfield Polk's lovely opera, "The Magic Rose," was presented at the Central School auditorium Friday evening by the Polk and Junior Music Clubs, assisted by artist soloists in the principal roles.

In it many lovely Florida songs are introduced, and every part of the entire performance is from the pen of Mrs. Polk. The cast embraced Prince Charming, Percy Long, baritone; Princess (American Beauty), Rachel Jane Hamilton, soprano; Mother Goose, Virginia Nimmo; Queen of Rainbow Fairies, Elizabeth Reuss; Queen of Sunshine, "Florida," and "Just a Tiny Ray of Sunshine," Dorothy Stearns Mayer; Candyland Fairy, Mrs. Guy Stuart McCabe; Butterflies, Elizabeth Reuss, Beth, Inez and Billy Jones; Queen of Dandelions, solo dancer, Beth Jones, aged four years; Dandelions, Junior Music Club; Queen of Dreamland, Mrs. Russell Putnam; Mammy, Mrs. John Seybold; Mose, Del Merrill; Henry, the mischievous boy, "Tess," Mrs. Guy Stewart McCabe. Solos were sung by Adelaide Sterling Clark, Rachel Jane Hamilton. Solo dancers included Marguerite Denicke, Elizabeth Reuss, Alice McGlee, Sidney Christie, Beth Jones, Elizabeth Reuss, Billy, Inez and Beth Jones and Ruth Graves. Rachel Jane Hamilton, coloratura, is soloist with Pryor's Band; she has a charming personality and is a great favorite with Miami audiences. The opera was staged for the benefit of the Day Nursery and Hospital. Names of members of Junior and the Polk Music Clubs who took part in the opera are: June Johnson, Jane Dresbach, Georgene Dresbach, Marguerite Denicke, Alva Downum, Clara Lane, Margaret Bray, Kathryn Hendrix, Betty Bailey, Bess Dresbach, Elizabeth Shilstra, Virginia Canada, Marion Geere, Margaret Pace, Mary Pastorius, Virginia Nimmo, Junior Music Club, Celia McKinnon, Elizabeth Graves, Ruth Graves, St. Clair Safford, John Prunty, Richard Gardner, Kenit Kaler, Willie Becks, Inez, Billy and Beth Jones, Evelyn Brown, Mary Martha Mell, Francis Wilson, Elizabeth Reuss, Grace Dresbach, Sara Dresbach, Dorothy Murphy, Pearl Waldman, Florence Akin, Grace Akin, Margaret Nimmo, Sara Horton, Virginia Clark, Natalie Cotter, Bernice McCredie, Virginia Bunnell, Elizabeth Bunnell, Reba McKinnon, Kathryn Gardner, Elizabeth Gardner, Barbara Garfunkel, Elizabeth Chopton, Alleen Shilstra, Helen Dupre, Kathryn Thompson, Mary Scott, Florie Stanley, Rebecca Horton, Eleanor Bindrum, Mavis Martin, Lillian Chandler, Lois Robinson, Virginia Hawley, Mary Falkenberg, Erma Lee Johnson, Madge Carroll, Grace Brown, Sara Brown, Lorna Howes and Helen Wilson. L. A. Muvier had charge of the orchestra. Gertrude Clark and Eleanor Clarke presided at the piano. Mrs. Gabe Chopton and Mrs. Floyd Law were costumers. Charles Gramlich, movie picture producer, was the general manager. Mary Brown of Chicago taught the dances and introduced the action throughout. All of the rehearsals were under the personal supervision of the composer of the lyric and music of the opera, Grace Porterfield Polk.

Bertha Foster's noon organ recitals in Trinity Episcopal Church continue to draw a large audience each Thursday. The violin soloist for the program this week was Marjorie Cole, former pupil of Ten Have of Cincinnati. The recent weekly program rendered by students of the Conservatory was of special interest. The program, much appreciated by the friends and patrons of the institution, was given by Carol Weinstein, Junior Robinson, Mertice Molton, Catherine Tansel, Louise Knight, Mrs. John Graham, Mrs. Clyde Dunn and Mrs. John Seybold.

Corinne Fandel, rising young pianist, played several Manzuca compositions on her program at the high school exercises. The "Waltz Brillante" was admired specially.

Margaret Terry, pianist; Marguerite Denicke, violinist, and Marjorie Bliss, cellist, entertained with several beautiful trios at the reception given in honor of Mrs. Clarence Busch, Wednesday, by Mrs. Locke L. Highleyman. Doro-

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thy, Herschell, twelve years old, winner in the voice department of the District Junior Music Contest, sang "May Morning," Denza, and "Dainty Little Maiden," for encores. Locke Lee Highleyman played the "Fire Music" of Wagner and a Chopin waltz.

L. B. S.
Minneapolis, Minn.—(See letter on another page.)

Muncie, Ind., April 1.—The Community Singers were heard in concert March 28 for the second time this season. They are better balanced than last year, having augmented their male section, and under the able direction of Frank R. Bunn are presenting programs of which the city may be proud. This organization is stimulating musical interest in Muncie and cultivating a taste for the better class of music. Dorothy Bell, of this city, though at present studying in Chicago and playing with the Civic Orchestra, was the harp soloist of the evening. She was heartily received, playing brilliantly the ballade by Hasselmann and choral and variations by Widor. "The Image of the Rose" was charmingly sung by Mrs. Frank Van R. Bunn, soprano, with the male chorus.

The De Koven Male Chorus gave its annual concert March 23, under the direction of Ernest Bilby. Splendid selections were given by local singers, the favorite being the sextet from "Lucia" and the ever popular quartet from "Rigoletto."

The costume recital of the Matinee Musical, March 31, was a delightful affair, the program being charming and varied. From the gay peasant costumes of Italy to the kilts of Scotland, it charmed the eye as well as the ear. Marie Walters gave the polonaise from "Mignon" with the greatest ease, taking the difficult passages with clear cut tonality and clean diction. Nevin's lovely pastorella, "Doris," was sung by Mrs. Walter Reamer in demure shepherdess costume. "Mary of Argyll" and one of Lauder's songs were cleverly given by Earl Briggs, and Val Hahn gave the serenade from "Le Roi d'Ys" in masterly fashion. Other numbers given were Logan's "Pale Moon" (in Indian costume), Beethoven's minuet and Gossec's gavotte (in colonial), "One Fine Day," from "Madame Butterfly," and a Spanish folk song in duet form were especially pleasing to the audience. Concluding the program, Mrs. Earl Briggs gave Oscar Wilde's appealing story of "The Happy Prince," with musical setting by Liza Lehmann.

H. M. B.

Northfield, Minn., March 27.—March 21 the young English cellist, Vera Poppe, gave a pleasing recital in Skinner Chapel of Carleton College. She was greeted by the largest audience that has attended the Carleton Concert Course this year.

H. L.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Okmulgee, Okla., April 3.—March 31 the "Rotary Ann's" of Okmulgee entertained their husbands with an elaborate banquet. There was also an interesting program presented by Jessie Duke-Richardson. This excellent artist has been heard but infrequently of late, devoting all her time to the erection of a School of Fine Arts. This building, now in the course of construction, contains studio apartments, little theater, and gymnasium features, and is expected to be the scene of musical and dramatic events upon its completion.

B. M.

Ossining, N. Y., March 28.—The eighth annual concert of the Ossining High School glee club and chorus, assisted by the high school orchestra and members of the voice culture class, took place March 16 in the high school auditorium under the direction of Walter Clarence Rogers. Among those who participated were Lillian Stray, Annie Holden, Virginia Barnes, Frances Partelow, Anna McDowell, Isabel Applebee, Isabel Pratt, Evelyn Pape, Edith Merrill, Everitt Merrill, Thomas Stanton, George Wildt, Raymond Lancaster, George Cullen, Weston Hoffman. The program opened with Mendelssohn's "War March of the Priests" and closed with Sousa's famous "Stars and Stripes Forever," both numbers played by the high school orchestra. Frances Partelow assisted at the piano.

B. G.

Peoria, Ill., March 25.—The Peoria women who compose the council of the Junior Drama Musicales are very proud of their distinction in being the only group which has carried this sort of thing through its second season successfully in any city. These entertainments are given on Saturday mornings, one each month, at the Madison Theater, at 9:30 and 11 o'clock. They have been an endeavor to provide good music, good pictures and develop the artistic ability of the children by their participation in the programs, which combine dancing, singing or instrumental rendition, stories and costuming. The price of admission is five cents for each child and ten cents for the grown-up who may accompany him. The attendance ranges from 2,000 to 3,500 for the two performances, which has made the movement self-supporting. Competent chaperons are provided for each performance and are stationed over the theater to keep order. This movement was first begun by Mrs. William Arms Fisher, of Boston; then Emma Hinckle, of Peoria, took it up, but she left the city before it had gone very far, and some of the original plans have been changed. The present council has Mrs. Charles H. Dixon as chairman, to whom much credit is due for the arrangement of the programs. Mrs. Roy Page is vice-chairman and has assisted materially with the coaching of those taking part each month. Other members are Clara M. Avery, secretary; Annis Drew, treasurer; Mrs. S. C. Rosenberg, press secretary; Mrs. Frank Gift, chairman of chaperons; Mrs. Fred Day, chairman of costumes; Mrs. J. R. Binford, Mrs. Clarence Straesser, Mrs. C. B. Baymiller, Mrs. C. E. Wood, Mrs. H. T. Bloom and Mrs. Albert Henniges, who leads community singing at each performance. The programs given this season included: October 20, James Whitcomb Riley program, prologue prepared by Mrs. Dixon, solo by Ruby Evans Parrett; November 27, Joel Chandler Harris program, "Of Bre'r Rabbit" by MacDowell, incidental music; January 28, A children's minstrel show prepared by Mrs. Dixon; February 25, patriotic show, "Stars and Stripes" dance prepared by Helen Draper, of Proctor Recreation Center, and a Betsy Ross tea party, arranged by Mrs. Dixon; March 25, "A Spring Dance," by pupils of Julia Proctor White, of the Recreational Art Studios.

Musical affairs in Peoria have been most active in the past two months. The Amateur Musical Club presented Marguerite Namara on February 10 and Pablo Casals on March 20 in Mohammed Temple. The members' recital on Friday afternoon, February 24, offered a program of "Music of the Centuries," which included early English (piano and

vocal), old Scotch songs, Colonial love lyrics, Indian themes, negro spirituals and modern songs and piano numbers.

The Amateur Musical Club chorus, under the direction of Mrs. Griswold Smith, sang Rossini's "Stabat Mater" on March 9 before a large and delighted audience, assisted by the following soloists: Jane Kimball Woodman, soprano; Reeda Circle Crutchfield, contralto; Howard Kellogg, tenor; E. Erwin Ahrends, basso. Hattie Zinzer Wookey and Bertha Brunner accompanied at the piano and organ, respectively. Lois Baptist Harsch, pianist, and Vera Vergarg, violinist, gave solo numbers preceding the oratorio.

Pittsburgh, Pa.—(See letter on another page.)

Providence, R. I., March 31.—Under the management of George A. Rainville a concert of unusual excellence was given in the Y. M. C. A. auditorium at Pawtucket on March 16. George Jordan, violinist, played with much feeling numbers by Rubinstein, Auer, Schubert, Chopin, Sarasate and Wieniawski, and Ethel Kenna Brooks, soprano, rendered her solos with rare skill, revealing a voice of splendid quality. Especially well given were her group of bird songs, which included "The Lark," Bishop; Lehmann's "The Cuckoo," and Dell'Acqua's "The Swallows." J. Martino, baritone, surprised his most ardent admirers by his fine singing of "Deh vieni alla fines-ta" by Mozart, and the Neapolitan song, "Charme li li, li la." His voice is large and of wide range and to each of his songs he gave a vivid interpretation. Rene Viau was the accompanist for all the artists.

Before an audience that filled the music room of the Providence Plantations Club, Dorothy May Brown was heard in a piano recital on March 22. Miss Brown, who is only fourteen years old, played with musicianly understanding and with excellent technique. Her program consisted of Beethoven's sonata, op. 2, No. 1, toccata in A major by Paradies, Mendelssohn's "Rondo Capriccioso," Leschetizky's "The Two Larks," a Chopin nocturne, "An Oriental Sketch" by Kramer, and Weber's "Polacca Brillante." Much praise is due her teacher, May Atwood Anderson, for Miss Brown showed through her entire playing that her training had been careful and well directed.

A. H. W.

Regina, Saskatchewan, March 25.—Heading a recent Pantages bill came Countess De Leonhardi, a European violinist, accompanied by her all-star operatic cast.

Testifying to Regina's appreciation for violin music there have come to us many other well known violinists, among them Major Rhoads, who appeared recently at the Opera House in the role of "Ragged Urich." The young man wore a ragged, begrimed suit of clothes and standing before large audiences one might easily imagine that he had just been brought in from off the streets of a city. He played with a wealth of sound and melody that bespoke of his familiarity and knowledge of the violin. His selections were so captivatingly rendered as to call forth thunderous applause. This favorite was called before the footlights again and again.

One of the greatest events of interest in Regina was the coming of the San Carlo Opera Company. The announcement that the noted Tamaki Miura would sing in the role of Madame Butterfly; Blanca Saroya, Sofia Charlebois, Josephine Lucchese, Gataeno Tommasini and Giuseppe Agostini, also Anita Klinova, Alice Homer, Joseph Royer, Marie Valle, Pietro De Biast, Natale Cervi, Joseph Tudisco, Nicola D'Amico, Manuel Perez and Antonio Canova would be presented, and that the San Carlo Orchestra of New York would also be an important feature brought a tremendous mail order business from many in surrounding towns.

Women of the Regina Musical Club are planning a grand opera concert, "Fra Diavolo," in which they will introduce E. A. Bridgman as Lord Roberg.

A musical program from Denver General Hospital was picked up by wireless at Moose Jaw, some forty miles west of Regina, the other evening. The Regina Leader is installing some high powered wireless apparatus and expects to be in a position in a short time to communicate long distant messages directly to its subscribers.

Percy Grainger gave a piano recital at the Metropolitan Church on March 20. Mr. Grainger is accepted by the

people of Regina as one of the most spirited pianists, as well as most masterful, in the world. His playing possesses a brightness and purity of tone. He played a number of his own compositions, too, which expressed emotional feeling. Among others were "The Joyful Home Coming" and "Country Gardens."

R. G. B.

Salt Lake City, Utah, March 28.—Technic, extended repertory and interpretative insight were displayed by Frank W. Asper, Salt Lake pianist, in his invitation recital at the Salt Lake Theater. Every available seat was occupied and the audience showed its appreciation by hearty applause. Mr. Asper's selections were almost entirely from the classics.

The London String Quartet made its initial appearance in Salt Lake on February 7, under the auspices of the Musical Arts Society. The hearty response of the audience was proof that music of this type will be welcomed at less protracted intervals. The assembly hall was well filled by patrons of the society and other representative musicians.

Willard Andelin and Arvilla Clark Andelin appeared in concert program at Granite High School on February 8. The auditorium was packed and the artists were recalled after practically every number. Mr. Andelin's voice is of great beauty and his interpretation is always convincing. The "Serenade" from "Faust" was especially well done and mention should be made of several very pleasing Irish songs used as encores. Mrs. Andelin's piano numbers were delightful but it was her work as an accompanist that showed her as a musician of high order. At no time was the piano obtrusive. It invariably furnished a pleasing background. After completing a tour of the State, Mr. and Mrs. Andelin expect to run to New York.

Salt Lake's Philharmonic Orchestra on February 26 demonstrated its ability to "come back" after a long period of silence. The program was opened with the Goldmark overture to "Sakuntala." Precision of attack and accent in the string section was here particularly to be commended. Mr. Shepherd handled his players with facility and the finale brought numerous recalls for the conductor. The Gluck Mottl "Ballet Suite" found great favor with the audience. Sibelius' "Finlandia" concluded the program. Ethel Barrymore, who recently completed an engagement at the Salt Lake Theater, has become personally interested in the orchestra, enrolling herself as a patron and guarantor.

On February 17, Mme. Schumann Heink gave a recital at the Tabernacle, which was largely attended by this artist's many friends and admirers in the city. It was a matter of common remark that her glorious voice had lost none of its freshness and charm in the many years since her first appearance here.

E. S. C.

San Antonio, Tex., March 21.—Following the regular rehearsal of the Chaminade Choral Society (Julian Paul Blitz director), held March 6, a short program was given by Mrs. B. S. Chandler, reader, and Mrs. A. M. McNally, soprano. Mrs. Blitz acted as accompanist.

An interesting program was given following the regular business meeting of the Tuesday Musical Club, held March 7, with the following participants: Kathryn Ball, pianist; Gladys Morrison, soprano, and Sarah Karcher, violinist. The accompanists were Bessie Bell Andrews and Mrs. J. Dart.

Mrs. Alfred Froese of Cuero, Tex., artist pupil of David Griffin of this city, appeared in recital at Our Lady of the Lake College, March 8, assisted by Walter Dunham at the piano. She gave numbers by Puccini, Debussy, Rimsky-Korsakoff, Cyril Scott, Handel, Clough-Leigher, MacDowell and Lehmann.

The second organ recital of the Lenten series at St. Mark's Church was given March 9 by Walter Dunham.

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Numbers offered were by Maxson, Barstow, Nevin, Silbelius, Stoughton, Rubinstein, Diton and Grison.

Pupils from the classes of the preparatory teachers of the San Antonio College of Music, John M. Steinfeldt director were presented in exercises in public playing, March 12. Those who participated were Madeline Trial, Zula Williams, Clarice Silber, Eunice Robb, Walford Jackson, Gertrude Harris, Eugenia Garagnon, Libbie Shoor, Dorothy Bryson, Bessie Bea Easel, Minnie Silber, Robert Brown, Onida Shepherd, Esther Levin, Gertrude Briskman, Thelma Lipner, Margaret Baity, Josephine Gaxza, Ellouise Abbott, Berdie Levin, Ruth Bourke and Edward Livingston.

Julien Paul Blitz, cellist, and Mrs. Blitz, pianist, began a tour, March 12, which included appearances in the following cities: Corpus Christi, Victoria, and Houston, Tex.; Fort Smith and Subiaco, Ark.; Joplin, Webb City, Carthage and Nevada, Mo.; and Norman, Okla.

Mrs. Edward Sachs arranged the program which was given at the San Antonio Section, Council of Jewish Women, March 14. The participants were Oscar Dewees, Mrs. Chase, Mrs. E. P. Arneson, Sarah Karcher, Henrietta Enck and Ethel Crider. The accompanists were Mrs. Sachs and Mrs. J. Dart.

The third organ recital in the Lenten series at St. Mark's Church, which has been arranged by Oscar J. Fox, the regular organist, was given March 16 with Amanda Hack as soloist. The numbers were by Maxson, Yon, Schminge, Baldwin, Lemare, Guilman, Parker, Becker and Hollins.

The San Antonio Mozart Society (David L. Ormesher director) presented Efreim Zimbalist, violinist, the second artist in its series, March 16. Zimbalist received prolonged applause as he stepped on the stage. His numbers included the Vivaldi concerto, the Lalo "Symphonie Espagnole," "Humoresque" (York-Bowen)—which number received such applause, that he repeated it—and others by Wieniawski, Sarasate, Auer and Spalding. Words of praise are due the splendid accompanist, Harry Kaufman. The Mozart Society sang three excellent numbers under the skillful baton of the director, Mr. Ormesher. Alfred Ward, tenor, sang the incidental solo in the third number and the accompaniment was played by Eleanor Mackensen, pianist; Bertram Simon and Joe Karcher, violinist; F. Hernandez, viola, and J. A. Hamlin, cellist. Miss Mackensen gave her usual capable support for the first two songs. All were most enjoyable, the attacks and releases were excellent, and the tone color was fine.

A special music service was given by St. Mark's Vested Choir (Oscar J. Fox organist and choir master), March 19, with Mary Jordan, contralto, as soloist. Preceding the entrance of the choir, Ethlyn Ware, harpist, gave a group of solos, proving herself a fine artist (Mrs. Ware came to San Antonio to play in the San Antonio Symphony Orchestra). The choir is a splendid singing body, the parts are evenly balanced, and fine attention is given to shading. Its work is a great credit to Mr. Fox. Mme. Jordan's rich voice showed to splendid advantage. Her

high tones are big and full and the songs were all given with fine musical understanding. She is indeed a splendid artist. The city already claims her as its own since her marriage to Major Charles C. Crenson of this city.

S. W.

Seattle, Wash.—(See "Music on the Pacific Slope.")

Springfield, Mo., March 28.—John McCormack, assisted by Donald MacBeath, violinist, and Edwin Schneider, accompanist, appeared at Convention Hall on January 19, under the auspices of Southwest Missouri State Teachers' College. It was Mr. McCormack's first appearance in Springfield, and a capacity audience greeted him with great enthusiasm.

A Caruso Memorial Concert was given by members of the Musical Club on January 27. The program, which was made up of selections from those operas in which Caruso was best loved, was interspersed with records of the famous tenor's own voice in such numbers as "Celeste Aida," "Vesti la Giubba," and the duet with Scotti from "La Forza del Destino." A short sketch of Caruso's life was read at the opening of the program by Henrietta Kellar. Agnes Dade Cowan, Agnes Parry Williams, Mrs. H. H. Webb, Mrs. J. W. Baker, Mary Choise, sopranos; Mrs. George Mobley, contralto; J. D. Rathbone, tenor, and J. W. Grasskreutz, baritone, were the vocalists for the evening, while instrumental numbers were given by Gladys Deaton, organist; Sidney Myers, violinist; Content Wise, Mrs. C. P. Kinsey, Henrietta Kellar and Bissell Padgett, pianists. The accompanists were Nelle Ross, Miss Deaton and John Holland.

The Tony Sarg Marionettes gave two performances on February 23, at State Teachers' College, under whose auspices they appeared.

Springfield Musical Club had an associate membership drive, from February 21 to March 14, which resulted in an addition of 250 members to the club. The regular monthly meeting was held on March 14, at Drury College. A miscellaneous program was given by T. S. Skinner, Miss Deaton, Mr. Holland, Miss Tseman, pianists; Miss Livingston, Mrs. Bruner, Miss Justis, sopranos; Mrs. Mobley, contralto; Miss Beiderlinden, organist; Mr. Weinert, cellist, and Mrs. Handley, violinist. Accompanists were Mrs. Biles, Miss Shepherd, Miss Beiderlinden and Mr. Skinner.

The final number on the excellent course of concerts, which was brought this winter by President Clyde M. Hill of State Teachers' College, was given in the school auditorium on March 15. The artist was Erika Morini, with Emanuel Balaban as accompanist. Springfield is extremely fortunate in having such a public spirited citizen as President Hill at the head of Teachers' College. He is doing great things for this city, in bringing such wonderful artists as we have been privileged to hear this year, and promises us splendid artists for next year's course. N. E. R.

Terre Haute, Ind., April 3.—The gifted singer, Carolina Lazzari, was the artist appearing on the final number of the Artists' Course, March 23, at the Grand. The pos-

essor of a contralto voice of beauty and expressive power, combined with rare grace and magnetism, Miss Lazzari made an instant appeal to the large audience which responded enthusiastically to her voice and personality. In the sincerity of her interpretations and the vocal purity of the delicate passages, she especially delighted her hearers, and won their prolonged applause. Her pianissimo is unusually beautiful and serves to counter-balance the over-brilliant quality of her middle register. Miss Lazzari's vocal style is a happy combination of youthful enthusiasm and mature artistic restraint. She responded to the applause with frequent encores. The program, which was apparently chosen with a view to pleasing a wide diversity of tastes, consisted of a group of eighteenth century Italian songs, followed by a group of German, French and American compositions. Of these the French and American were the most successfully sung.

Too much credit cannot be given Mr. Jacob for the artists he has presented this season. Through his confidence in the co-operation of local music lovers and in his own devotion to the art, he has given Terre Haute once more a place in the sun—musically. His success has inspired all lovers of music with high hopes for the future. Mr. Jacob's plans require only the continued interest and co-operation of all who love the best in art and he expects to include next season John McCormack, Mischa Elman and the Cleveland Symphony Orchestra. A. E. H.

Toronto, Can., March 27.—Geoffrey O'Hara gave a recital of his own compositions before the Women's Musical Club of Toronto early in the month.

Clara Butt gave two recitals, assisted by her husband, Kennerley Rumford, in Massey Hall, and easily succeeded in winning an abundance of applause from the capacity audiences present. Her voice is more beautiful than smooth, yet she sings with an inspiring intensity of feeling. Mr. Rumford's songs served to give variety, and they were also well received.

The second of the present series of concerts by the Hambourg Concert Society was given March 4, when Brahms' beautiful trio in C minor was splendidly performed, and the variations on a theme by Handel, arranged for piano and cello, were ably presented by Boris Hambourg and Alberto Guerrero. The latter artist gave a performance of Franck's prelude, choral and fugue. Lucia de Munck, a serious artist, sang several interesting, although for the most part unfamiliar songs, two being by Moussorgsky and entitled "Songs of Death."

A concert of considerable distinction was given in Convocation Hall at the University on March 3 by the Victoria College Orchestra, which now numbers some fifty-odd players, many of whom are drawn from the students attending the various colleges. Frank Blackford is the conductor, and he has done commendable work in training them. Their playing of Elgar's "Pomp and Circumstance" and Grieg's second "Peer Gynt" suite revealed good tone quality and effective color. Isabel Campbell, pianist, played a Brahms polonaise and a Liszt number, and Frank Oldfield sang several descriptive songs.

Marjorie and Olive Brush gave a concert of interest especially for children, consisting of piano pieces and songs, the former singing with charm and acceptance almost a dozen, including Howard Brockway's "Kentucky Mountain Trifles" and Brahms' "The Little Dustman." Olive Brush played MacDowell's "The Tailor and the Bear" from the collection of charming piano pieces first published under the pen name of Edgar Thorne, and Schumann's "Scenes from Childhood." These were gracefully and poetically performed.

An artistic recital was given in the beautiful assembly hall in the King Edward Hotel on March 8 by the engaging violinist, Lina Adamson, assisted by the clever young pianist (who is also an acceptable violinist), Charlotte Demuth Wiggins, of Oberlin, Ohio. Miss Adamson was happy, and she revealed true violinistic ability in her well chosen numbers, which included York Bowen's suite for violin and piano (its first performance here, and it created a very favorable verdict from the many musicians present). The writing is grateful and picturesque and the melodies are gracefully carved and fascinating. The violinist played with abandon and brilliancy, and the pianist came in for a goodly share of the liberal applause.

Marie Strong recently gave a lecture on the life and songs of the Russian nationalist, Moussorgsky, before a large audience in the rooms of the Women's Art Association. Marie Nicolae, contralto, and Florence Glenn, soprano pupils of Miss Strong, sang several songs with every evidence of being thoroughly enjoyed.

Watkin Mills, formerly an eminent English baritone and oratorio singer of fame, who has been teaching singing the past few years in Winnipeg, gave a song recital a few nights ago with the assistance of Vera McLean, contralto, and Louis Gesenway, violinist. Mr. Mills' rendering of "Hear Me Ye Waves" from Handel's "Julius Caesar," and Schubert's "Wanderer," revealed abundance of his old time vigor, and his voice has in it much to admire still. Miss McLean added to the interest of the occasion as she is a very refined and cultured violinist, and the boy Gesenway delighted all with his splendid playing of the violin.

Ernest Seitz, a brilliant pianist, appeared last week with the New York Symphony Orchestra, which again played here under the baton of Walter Damrosch. He performed in splendid style Tchaikowsky's concerto in B flat minor. Mr. Seitz played with brilliancy and fervor and was much applauded.

Mme. Fillion, a charming woman and singer, gave a unique recital in the Conservatory Hall two nights ago in imitation of Jenny Lind; she wore a costume similar to those worn fifty years ago, and sang songs chosen from the repertory of the famous Swedish singer. The success of the evening was best illustrated by the volumes of applause which greeted Mme. Fillion on her appearance. Her songs were delivered in grateful style, and the feeling of romantic days long since passed, filled the minds of the large audience. M. O. F.

Trenton, N. J., April 1.—Not to be outdone by its contemporaries, Trenton has acquired a symphony orchestra all its own. The first concert was given recently before a representative audience. Under the direction of Gustav Hagedorn, a well selected program was presented. This included Tchaikowsky's "Marche Slave," Liszt's symphonic

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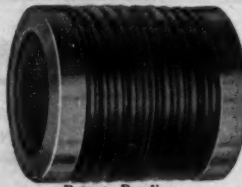
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poem "Les Preludes," excerpts from "Madame Butterfly," Grieg's "Varen," a Strauss waltz, and Nicolai's "The Merry Wives of Windsor" overture. Five local soloists likewise contributed to the program. These were Mrs. Raymond Phillips, soprano; Mrs. Raymond Hutchinson, contralto; Frederick Sperling and Weston Morrell, tenors, and Albert J. Schultz, bass. They gave the choral and quintet from "Die Meistersinger" (Wagner), the famous quartet from Verdi's "Rigoletto," and as an encore Benoit's "Morning." The personnel of the orchestra includes Harold Barker, Mr. and Mrs. Orville Pentz, Elizabeth Brown, Sarah Knepler, Maurice Poplin, John Schultz, Russell Leigh, first violins; August Dietrich, Otto Marx, Leon W. Brodowski, Carl Gauck, Alvin H. Rose, Bernard F. Gremsky, Michael Zoda, second violins; Edward Black, Thomas Massey, William Dodd, violas; Lulu Sutphin, cello; Percy Ryder, bass; Adeline Messerschmidt, harp; Arthur M. Wiggins, William A. Cook, flutes; William J. Adams, oboe; Joseph Nalbene, Charles Stanski, clarinets; Walter M. Clark, bassoon; Thomas Kirkham, Walter Ryba, horns; Benedict Napoliello, James Exposti, George W. Aller, Carl Shaffer, trumpets; Stanley E. Guertin, Horace O'Shea, Charles A. Wolf, trombones; Stanley Ryba, tuba; Max and Harry Giedlinaki, percussion.

Troy, Ala., March 28. — Charles Wakefield Cadman and Princess Tsianina appeared last evening at the City School Auditorium under the auspices of the Troy Music Club. Long before the arrival of the train the S. R. O. sign might have been put up on the platform of the station, and when they stepped from the train the whole of the population of Troy seemed to have gathered there to welcome two one hundred per cent. Americans, and they were greeted with a regular shower of hand clapping. Meeting them as representatives of the civic bodies of the city were Mrs. Fred Jernigan, one of the foremost musicians of the city, and Mr. Folmar, representing the leading bank and the Rotary Club. Accompanying Cadman and Tsianina was their mutual friend, John Proctor Mills, of Montgomery, Ala., a well known poet-musician. At 6 o'clock Cadman and Mills were honor guests at the Rotary Club dinner, where they were greeted with true southern hospitality. The banquet table was in the form of a capital letter C, and beginning at the top of the letter (table) the treble clef, cut from black paper, extended all around the table to the other end of the letter; eight notes of the same material were place cards, being placed upon the staff as a written composition, and at regular intervals were placed golden lyres, and bouquets of spring flowers. A program of Cadman numbers was given by Professor Moll and Mrs. Jernigan (violin and piano), Mrs. Williams (soprano) and Mrs. Fred Jernigan (piano). Professor Moll, who was the designer of the table decorations, proved himself a splendid violinist; the other two musicians showed themselves to be well trained and cultured women in perfect sympathy with the works of this American master. A great welcome was tendered Cadman and Mills by the Rotarians; the luncheon was served by the ladies of the Eastern Star. There were more than seven hundred in the audience at the concert, many coming from out of town, and when the two Americans came upon the stage they were greeted with warm applause that can be likened only to that of a Caruso night with the Metropolitan Opera Company in Atlanta. Encore after encore was demanded and granted, Tsianina singing several to her own accompaniment. The program included songs and piano selections by Cadman and Lieurance; some were from Cadman's opera, "Shanewis," and from his "Omar Khayyam," suite. Mr. Cadman played several Indian love songs upon the Indian flageolet, telling of their origin, and harmonizing them at the piano, showing how he idealized these expressive Indian melodies. An informal reception was held on the stage after the concert when the two were led to the piano and gave some request Cadman numbers. John Proctor Mills was called for and requested to sing or recite some of his original verse, and he responded with his poem, "Affinity," which brought the author many encomiums. J. P. M.

Waco, Tex., March 26.—Oriental or Chinese music was the feature of a recent students' recital given at the First Baptist Church, by students of the School of Music, Baylor University. Aurora Lee Hargrove and Elaine Hargrove spent seven years in China. The former was dressed in costume and gave some original Chinese melodies brought from there. The latter contributed a dance Orientale, in a Japanese costume. Hawson Lee offered some Chinese melodies on a Chinese flute. Mr. Lee is a graduate of the Chinese Government School at Kaifeng and of the Shanghai Baptist College; he is doing post-graduate work at Baylor University. Frank M. Church, director of the School of Music, was heard in an interesting group, which included Fay Foster's "Sunset in a Japanese Garden," with echo organ and chimes. Others who contributed to the program were Irene Boone, Austin; Willie Lee Walters, Waco; Willie Mae Abbott, Aspermont; Mrs. S. W. Cowles, Waco; Louise Thulemeyer, Shiner; Mary Louise Corr, Edmond, Okla.

B. G.

Wichita, Kans., April 10.—The Wichita Symphony Orchestra project bids fair to become a success. Nearly all the necessary memberships have been secured. Owing to the city ordinances, about which your correspondent has reported several times already, the plan of action to enable Sunday concerts has been to organize a society with subscribed membership. The fee has been set at \$10 per membership, and each subscribed will be furnished four tickets for each four concerts. This limited number of concerts is simply a start to a larger endeavor, and the low fee is only enough to finance the series on a minimum basis. P. Hans Flath will direct, and the personnel of the orchestra is to be entirely local at first.

The Wichita Musical Art Society has held monthly meetings this winter since its organization, and on March 23 put on a mock trial of "Mr. Jazz," unique in its presentation, and enjoyed by all members.

R. B.

National Opera Club Meets

The last matinee meeting of the National Opera Club of America, Astor Gallery, New York, April 20, brought a program of varied interest, chief of which was the initial presentation of excerpts from "Corsica," a lyric opera in one act, book (in English) by Frederick F. Schrader, music by Irene Berge. The story of the opera was read briefly and distinctly by Alice Ross-Dette, and the music proved altogether interesting, somewhat in the style of "Der Freischütz," with predominating melodiousness. Ethel Myers has dramatic ability, excellent contralto voice and enunciation; Anna Noll showed a superior soprano voice, and distinct articulation; Mr. Thomlinson's resonant baritone voice was much liked, and Henry Moeller, tenor, learned his role on short notice, and sang it in splendid manner. Several arias, the duet of the lovers, and an intermezzo, the composer at the piano, were very much liked and applauded.

Interesting items of the affair were two numbers for two pianos, four players, viz., Goldmark's "Sakuntala" overture and Saint-Saëns' "Danse Macabre," performed by Mesdames Haber, Cohen, Robitzek and Weil, Mme. Schubert-Neyman conducting; they played with good orchestral effect. Ladislaus Dorsteak, Bohemian tenor, has a peculiarly light and high voice, and sang arias by Donizetti and Verdi, and songs by Nebbrie and Leoncavallo, with animated expression. Frederick Hoffman, baritone, sang songs by Widor and Diaz, and later on, "Alle Tage ist Kein Sonntag," accompanying himself on his lute (not "lute," as printed); he was heartily applauded. A summary of operatic events of the past season was ably given by Leila Troland Gardner, who said she realized that "short speeches make long friends," yet in brief time managed to tell of all the important happenings of the season, mentioning also Jeritz's and Borí's appearances, the Hylan-Berolzheimer movement for a municipal musical and art building; and closed by nominating President von Klenner as candidate for the honor medal, which is to be awarded by the Federation of Women's Clubs to a member who has done most for music during the past year. The nomination was warmly seconded and enthusiastically carried, whereupon President von Klenner said in her unctuous way: "H-m; I hope I'll get it." She mentioned matters of general interest; again calling attention to the fact that the National Opera Club was "producer of audiences, not of operas;" to the \$5,000 worth of subscription seats of the club, for Saturdays at the Metropolitan Opera House; and said that the year's contribution of the club to New York's Music Week would be the big concert at Carnegie Hall, Sunday evening, May 7, for the Hans Kronold heirs, this being given under her chairmanship. Every program of this club has on it: "This organization has for its object the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda and the furthering of educational work in music." The new program-form, with picture of the president on the title page, was much liked. Mrs. Owen Kildare also made brief announcements in well chosen English, and it was evident from the close attention and interest expressed, as well as attendance, that the club was never more influential or in better condition.

Benefit Concert for St. Mary's Italian Mission

Under the auspices of the Rt. Rev. William T. Manning, D.D., Bishop of New York, a concert will be held at the Hotel Plaza, on the evening of May 1, for the benefit of the Building Fund of St. Mary's Italian Mission, Bronx. The artists will be Donna Easley, soprano; Dreda Aves, contralto; Esther Rhoades, harpist; Gladys Barnett, pianist; Gordon Brinley, unique Chaucer interpretations. Mrs. Floyd F. Chadwick, vice-president of the New York State Federation of Musical Clubs, is chairman of the program committee.

Calve's Farewell New York Recital

The program of Emma Calvé's farewell New York recital for this season, to be given at Carnegie Hall on the evening of May 4, will include by request a number of arias from her most famous operatic roles. There will also be songs by Bach, Salvator Rosa, Caccini, Berlioz, Chabrier and Gounod.

The recital, which will occur during New York's Music Week, will be given under the auspices and for the benefit of the Society of St. Johnland, which maintains homes at King's Park, Long Island, for aged men and women and for friendless children.

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Old English Lullaby

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First page of an original lullaby, with Olde English text, such as was written in Shakespeare's period. It gives a taste of the three-page song, the second stanza proceeding along somewhat similar lines, the melody, however, played on the piano, with quiet sixteenth-notes accompaniment. The beautiful climax of the song comes on page 3, with close of the same effect. Elsewhere more is said of this song, one of three by Mabel Wood Hill just issued by the O. Flischner Music Co., Inc., New York.



THOMAS CHALMERS AS LESCAUT

Thomas Chalmers, American baritone at the Metropolitan, sang Lescaut in Massenet's "Manon" for the first time at that house, on Saturday evening, April 15, and gave a most satisfactory presentation of the part, both vocally and from the acting standpoint. He was a worthy member of the all-American cast that gave this performance, with Geraldine Farrar, Mario Chamlee and Clarence Whitehill in the three other principal roles. (© Mishkin.)



ELENA GERHARDT (Left),
photographed as she was leaving for Germany after two
sensationally successful London recitals at Queens Hall.

VREELAND GIVES FIRST AERIAL RADIO CONCERT

The accompanying photograph shows Jeannette Vreeland, soprano, and Bert Acosta just before they, accompanied by Lieutenant Belvin W. Maynard, the "Flying Parson," entered their five-passenger Fokker airplane piloted by Acosta. While flying in the air, Miss Vreeland sang an aerial concert, through the radio transmitter shown in her hand, the plane being equipped with a 50 Watt G-E broadcasting set of 507 meter-length and 500 mile range. This is the first time in history that song has been heard from the air. (© Underwood & Underwood.)

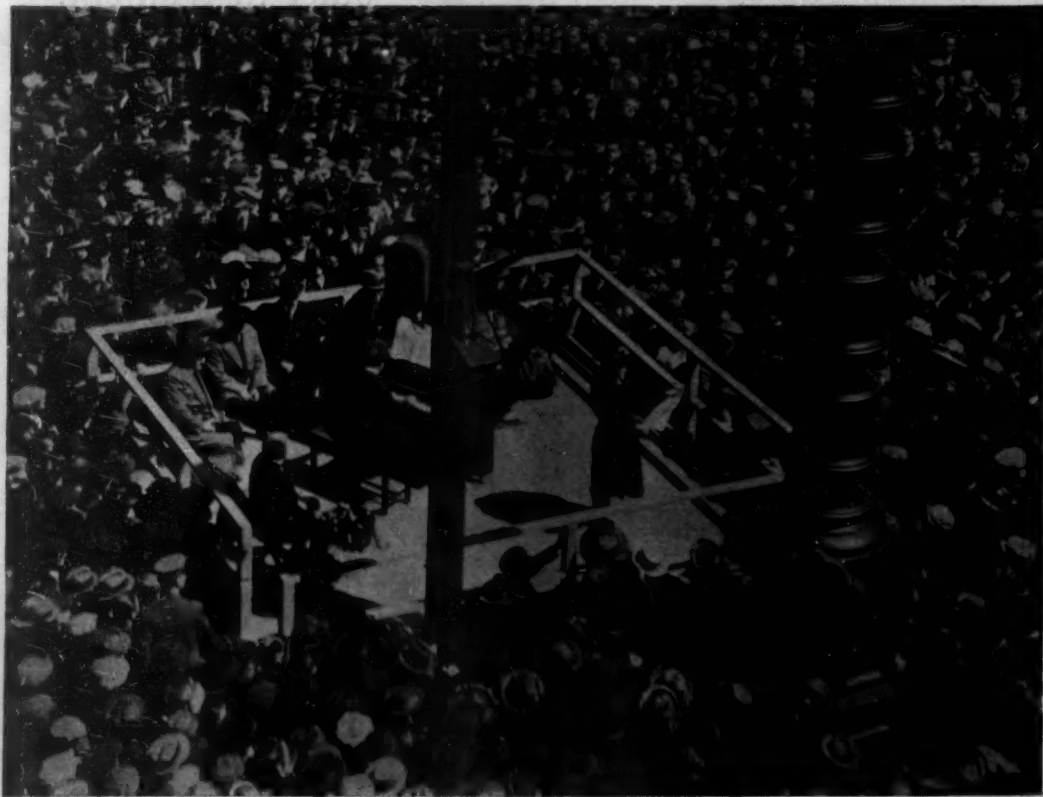


MARJORIE SQUIRES ON TOUR WITH CINCINNATI ORCHESTRA

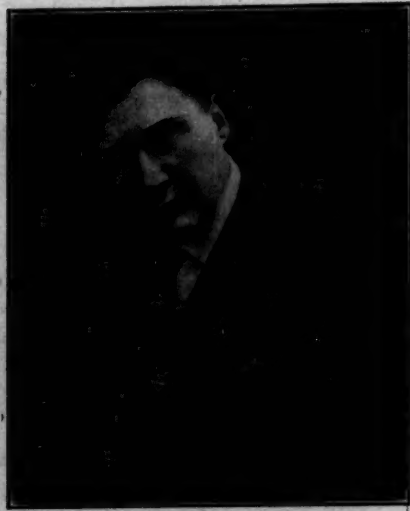
During the month of March the contralto was soloist with the Cincinnati Symphony Orchestra in Wilmington, Charlotte and Columbia. In one of the snapshots Miss Squires is to be seen with Yaage and the other shows her photographed with Yaage and A. F. Thiele, manager of the orchestra.



EDITH TAYLOR THOMSON,
who has arranged a splendid course of concerts to be
given at Carnegie Music Hall, Pittsburgh, during the
1922-23 season.



THOUSANDS ENTHRALLED BY OPERA STAR SINGING IN SAN FRANCISCO
Rosa Raisa sang to 20,000 people on March 29 at Lotta's Fountain, repeating the triumph of Tetrassini ten years ago.



VLADIMIR DUBINSKY,
brilliant cellist, who toured with Mme. Schumann
Heink, and whose phonograph records are in de-
mand, also speaks several languages with fluency.
As soloist recently in Montgomery, W. Va., and South
Norwalk, Conn., he was warmly praised by local
dailies in such phrases as "full, rich, deep tones"
(South Norwalk Evening Sentinel), and "the most
wonderful cellist of the age" (Montgomery, W. Va.,
News.)



LADA,

the American dancer, who has been engaged for the fiftieth anniversary celebration of the Arts Society of Pittsburgh, Mrs. George Wilson president.



CHARLES TROWBRIDGE TITTMANN,

who has been engaged for the seventh year as bass soloist at the Bach Festival at Bethlehem, Pa. (May 27 and 28). Mr. Tittmann filled his fourth engagement with the New York Oratorio Society on Thursday evening, April 13, when Bach's "St. Matthew Passion" was given at Carnegie Hall.



A DAY IN THE LIFE OF JOHN STEEL

(1) John Steel trying to teach Charlie, his pet macaw, to sing. (2) Adding one more to this already well initiated tree trunk. (3) With his accompanist, Jerry Jarnagin, at the singer's Long Island home preparing some new concert programs. (4) Mr. Steel snapping his accompanist and his police dog Pep. (Photos by Bains News Service.)



MME. DAVIES' FAREWELL PARTY FOR DAME CLARA BUTT

Mme. Clara Novello Davies gave a farewell party at her attractive New York studio for Dame Clara Butt. The small picture shows (left to right): Mme. Davies, Dame Clara Butt, Laurette Taylor and Mrs. John McCormack. In the larger group these four may be seen again, and among the others visible are Mme. Frances Alda (seated second from left), Kennerly Rumford, Dame Clara Butt's husband (on the floor directly in front of Mme. Davies), Marie Novello, Paul Reimers, Mr. and Mrs. Paul Althouse, Kathleen Howard and Alma Clayburgh.



RUDOLF JUNG,

Swiss dramatic tenor, as Siegfried. After giving three New York recitals, he is returning to Europe for appearances in opera and concert there. (Photo © by Underwood & Underwood.)

NEW PUBLICATIONS

Chappell-Harms, Inc., New York and London

[The following list of ballads has just been received from Chappell & Co., Ltd., London, by Chappell-Harms, Inc., the agents in this country. Special attention is called to them for their variety and general good qualities.—Editor.]

"ALL'S WELL," song, by the well known contributor of good ballads, Teresa Del Riego. The words are by John Oxenham. This selection can be used at any church service. A big, broad number, suitable for all voices.

"YOU, ONLY YOU," with words and music by Teresa Del Riego. A love ballad that would make an attractive encore number. Short, with a tuneful swinging melody that has quite an appeal. It is very simple in construction and easy to play. It should become a popular number.

"THE PIPER OF LOVE," music by Molly Carew, who is a musician of considerable ability, and a writer of ballads that please the concert audiences. The words are by J. Anthony McDonald. It would seem that this number is best suited to the male voice. Excellent baritone selection.

"O SHIP OF MY DELIGHT," music by Montague F. Phillips, to words by Arthur L. Salmon. Another love ballad for the male voice. The musical setting is unusually good. It ripples along and carries the melody making it easy to sing. Can be used as a program number or encore.

"SILVER WATERS," song, by Robert Coningsby Clarke, to words by Isabel C. Clarke. A charming spring song. After the invocation to spring, of course the minstrel sings to his love. A short encore number.

"THE AULD NEST," with both words and music by Ernest Longstaffe. The type of song that will always have and hold interest. A Scottish ballad of home and all of the dear memories that surround it. There is a verse and refrain. Suitable for any program.

Oliver Ditson Company, Boston and New York

"TO A HONEY BEE," a two-part chorus for schools, by Louis Adolphe Corne.

"JOSHUA," a unison song by G. W. Chadwick.

"FORWARD MARCH," by Catharina van Rennes. The English words are by Isidora Martinez.

"FAITH TO WIN," by Frederick Field Bullard. This arrangement is by L. R. Lewis. Voices in unison.

"DANCE OF THE FAIRIES," for the piano, by E. S. Phelps. Teaching piece for second and third grade work. Tuneful and will interest the young student.

"A VISIT TO GRANDMA'S," second grade teaching material, by Charles Wakefield Cadman. This book contains ten little numbers for children. Mr. Cadman has contributed so many excellent selections for the early grades that they have become a standard. Another of the descriptive pieces. This one is "What Donald and Constance saw and found at Grandma's."

G. Schirmer, Inc., New York

"EASY MELODIES," for little folks, by Mathilde Bilbro. The very first steps for the tiny tots. Each little study tells a story as the two clefs are being taught, also the scale of F major, then how to count. This work is published with large notes and the fingering is clearly marked. A child could almost teach itself with this book. Miss Bilbro has many excellent volumes for teaching purposes to her credit, and she is becoming an authority on the subject. This is her newest publication.

"TEN LITTLE PIECES FOR TEN LITTLE FINGERS," by George Tompkins. In this volume the basic clef is introduced. The first one teaches the use of the sixteenth note; then a waltz rhythm, chords, sustained notes, melody in the left hand, staccato and legato. Published with large notes, marked for easy fingering, and a little story that helps the descriptive melodies. This type of study is needed badly.

"O MASTER, LET ME WALK WITH THEE," a hymn-anthem for mixed voices with soprano solo, by Oley Speaks and arranged in this form by Lucien G. Chaffin.

"DAY IS DYING IN THE WEST," another hymn-anthem for mixed voices by the same composer, Oley Speaks. Mr. Chaffin also arranged this number in chorus form, with solos for soprano and tenor.

"SAVIOUR, BREATHE AN EVENING BLESSING," the third one of these new arrangements for mixed choruses by Lucien G. Chaffin, of songs by Oley Speaks. Tenor and soprano solo. These are also published as sacred songs, both for the high and low voices. From the 1922 catalogue of this publisher. Unusually good material, well harmonized without being difficult.

Clayton F. Summy Company, Chicago

"I DREAMED," music by George S. Schuler to words by J. M. Warnack. Good teaching piece and makes an attractive number for student's recital. Published for the low voice.

"SECRETS," music by Fannie Snow Knowlton and words by Josephine Preston Peabody. Low voice. Makes an attractive reading to music as well as a song. Little encore number that is bright and catchy.

"I ASK NO DREAM," for the voice, by Fannie Snow Knowlton with words by George Croly. A sacred song of merit. Suitable for all services. Written for the medium voice.

The Willis Company, Cincinnati

"OLD GARDENS," music by Augustus O. Palm, with words by Arthur Upson. For the medium voice. Simple accompaniment and very easy to sing. Popular ballad type.

Harold Plummer, Inc., New York

"UNDER THE STARS," by Oley Speaks. High in F, low in D flat. This versatile musician has never written a more attractive

little song than this one. Only twenty-seven bars long yet in those few measures he fashioned a tone poem.

"A CHILD'S NIGHT SONG," for the voice and piano, by Carolyn Wells Bassett. A lullaby song written in a pleasingly melodious style.

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"RIDE ON! RIDE ON, IN MAJESTY!" a sacred song by Vernon Eville, to words by H. H. Milman. A very fine number for the church service, by a musician who knows how to write sacred music.

"LITTLE BROTHER'S LULLABY," from "Flemish Folk Songs," by Jan Brock to words by Adrian Ross. Just what the title implies—a lullaby with a singable melody.

"IN THE TREE-TOPS HIGH," song, by Edwin Schneider, to words by Elizabeth K. Reynolds. A new ballad by a popular composer. It has been published only a short time but has already made its way on the concert program of many prominent singers. Both setting and words make it a good number. M. J.

Mozart Society's Third Private Concert

A crowded ballroom, every seat taken; the largest number and best qualified singers ever heard at the Mozart concert; a fine orchestra, distinguished soloists (John Charles Thomas, baritone, and Erwin Nyiregyhazi, pianist), and finally that spirit of interest in everything done—all this spelled success for the third private concert in the grand ballroom, Hotel Astor, April 18, of the Mozart Society of New York, Mrs. Noble McConnell founder and president.

This is the thirteenth season of the society, and interest in it was never so intense, so vital, so well expressed through increased membership, applications for joining the choral, etc. Outstanding features of the concert were the fine singing of baritone Thomas, who gave Massenet's "Vision Fugitive" well, being encored, and later sang the "Piaçiaci" prologue and songs by Hendricks, Leoni, Tours and "Danny Deever" with such sympathy of voice and style that he was obliged to add encores; the splendid piano playing of the Hungarian with the unforgettable name, whose ease of execution and crashing fortissimos produced effect, especially in Hungarian dances by Brahms, and pieces by Sinding, Scriabin (an etude in B flat minor) and finally, the big "Faust" fantasia, in the Liszt transcription. Such flashing scales and pearly soft effects are seldom heard, and withal the serious-looking youth (whose name the witty madam president McConnell once pronounced "Nearerjazy") does it all with such little effort that one realizes he has muscles of steel.

The Choral of 150 voices appeared to best advantage in

Gaines' "Fantasie on a Russian Folk Song," in which highly artistic singing was heard, with violin obligato by concert-master Guidi; in Rimsky-Korsakoff's "Hymn to the Sun," with well sung soprano obligato solo by Margaret Northrop; and in Otto Wick's "Penance," a humorous chorus, (the composer being present), which had to be repeated. Louise M. Baxter, member of the Choral, sang songs by modern composers, Clutsum's "Ma Curly Headed Baby" best of all. William Janashek sat still, and played with entire control all the accompaniments to Mr. Thomas' songs, while Mr. Spross did not sit so still, but played just as effective accompaniments.

Mozart's "Magic Flute" overture opened the concert and Conductor Percy directed with vigor.

Dancing, with Orlando's orchestra, followed the concert, and the many beautiful gowns of the ladies, the colored lights sometimes cast on the dancers, and the merry throng all was enjoyed. The next event of the Mozart society will be the annual Springtime Festival and Breakfast in Pastels, Saturday, May 6, in the grand ballroom, Hotel Astor. The Mozart Golf Circle announces a series of tournaments also, at St. Albans Golf Club; Arcola Country Club; Field and Marine Club, and Scarsdale Golf and Country Club. A new feature of next season will be "Estabrook Night," December 12; "Schmalholz Night," January 9, and "Haraden Night," February 27.

Ernestine Bernard Sings for Bel Canto

Mme. Ernestine Bernard, a gifted and well trained Samoiloff pupil, was the singer at the dinner dance given by the Bel Canto Society, Monday evening, April 10, at the Waldorf-Astoria, and pleased her hearers so completely that she was encored imperatively. Mrs. Charles G. Braxmar, the president; Lazar S. Samoiloff, the founder and musical director; Mrs. Martin and Leonard Lieblich, guest of honor, made short addresses.

Blochs at Radio Concert

Mr. and Mrs. Alexander Bloch played on April 6 at the United States Signal Corps Radio Station, at Fort Wood, Bedloe's Island, N. Y. The officers in charge assured the artist-couple that their concert was heard by over ten thousand people. Mr. Bloch played selections by Kreisler, Rimsky-Korsakoff, Tchaikowsky, Vieuxtemps, Wieniawski, Chopin and Wagner.

WHERE THEY ARE TO BE

From April 27 to May 11

Althouse, Paul:

Sault Ste. Marie, Mich., April 28.
New Britain, Conn., May 8.

Ardon, Cecil:

East Orange, N. J., April 27.
Spartanburg, S. C., May 5.

Barber, Lyell:

Toronto, Can., April 27.

Baroni Concert Company:

Winnipeg, Can., April 28-29.

Britt, Horace:

Middlebury, Conn., April 27.

Bryars, Mildred:

Allentown, Pa., April 29.
New Brunswick, N. J., May 3.
Providence, R. I., May 5.
Newark, N. J., May 6.

Chamlee, Mario:

Greensboro, N. C., May 5.

Cherniavsky Trio:

Hamilton, Can., April 27.
Toronto, Can., April 28.
Montreal, Can., April 29.

Coxe, Calvin:

Southampton, L. I., April 27.
Conshohocken, Pa., May 1.
Norristown, Pa., May 2.

Cuthbert, Frank:

Allentown, Pa., April 29.
Newark, N. J., May 6.

D'Alvarez, Marguerite:

Toronto, Can., April 27.
Syracuse, N. Y., May 8.

David, Annie Louise:

East Orange, N. J., April 27.
Boston, Mass., April 29.

De Kyzer, Marie:

Middletown, Conn., April 28.

Ellerman, Amy:

Conshohocken, Pa., May 1.

Gordon, Jeanne:

Greensboro, N. C., May 5-6.

Hagar, Emily Stokes:

Germantown, Pa., April 22.

House, Judson:

Truro, N. S., April 27.

Howell, Dicie:

St. Joseph, Mo., April 28.

Jollif, Norman:

Fitchburg, Mass., April 28.

Jordan, Mary:

Wellsville, N. Y., May 7.

Kerns, Grace:

Truro, N. S., April 27.

Klink, Frieda:

Charleston, Ill., May 4.

Konecny, Joseph:

Knoxville, Ia., April 27.

Lynn, Mass.:

Pella, Ia., April 28.

Mabel Corey Watt:

Osceola, Ia., May 1.

Mabel Corey Watt:

Creighton, Ia., May 2.

Mabel Corey Watt:

Greenfield, Ia., May 3.

Mabel Corey Watt:

Bedford, Ia., May 5.

Mabel Corey Watt:

Shenandoah, Ia., May 9.

Mabel Corey Watt:

Hamburg, Ia., May 10.

Kouns, Nellie and Sara:

Troy, N. Y., May 3.

Langston, Marie Stone:

Pittsburgh, Pa., April 27-28.

Lapps, Ulysses:

Chicago, Ill., April 28.

Lawson, Franceska Kaspar:

Pittsburgh, Pa., May 2.

Letz Quartet:

Middlebury, Conn., April 27.

Marshall, Olive:

Danville, Va., May 4.

Meisle, Kathryn:

Youngstown, Ohio, May 6.

Mellish, Mary:

Decatur, Ill., April 27.

Middleton, Arthur:

St. Joseph, Mo., April 27.

Milligan, Harold:

Greensboro, N. C., May 5.

Neil, Amy:

Newport News, Va., May 4.

Nevin, Olive:

London, England, April 27.

Nyiregyhazi, Erwin:

London, England, May 11.

Patton, Fred:

Newport News, Va., May 4.

Pavlovka, Irene:

Truro, N. S., April 27.

Peege, Charlotte:

Wolffville, N. S., April 28.

Peege, Charlotte:

Port Chester, N. Y., May 9.

Peege, Charlotte:

Reading, Pa., May 11.

Peege, Charlotte:

Tacoma, Wash., May 2.

Peege, Charlotte:

Trenton, N. J., April 27.

Powell, John:

New Wilmington, Pa., May 11.

Price, James:

Spartanburg, S. C., May 4-5.

Reynolds, Eleanor:

Scranton, Pa., April 28.

Riegger, Neira:

Harrisburg, Pa., May 2-5.

Rogers, Francis:

Concord, N. H., May 4.

Schumann Heink, Mme.:

Durand, Okla., April 27.

Simmons, William:

Ardmore, Okla., April 28.

Stanley, Helen:

Oklahoma City, Okla., May 1.

Storr, Lionel:

Shawnee, Okla., May 2.

Sundelin, Marie:

Henrietta, Okla., May 3.

Swinford, Jerome:

Springfield, Mo., May 3.

Thomlinson, Ralph:

Hays, Kan., May 7.

Van der Veer, Nevada:

Lawrence, Kan., May 8.

Vreeland, Jeannette:

Ottawa, Kan., May 10.

Ward, N. C.:

Chanute, Kan., May 10.

Ward, N. C.:

Simmons, William:

Spartanburg, S. C., May 4.

Storr, Lionel:

Spartanburg, S. C., May 5.

Sundelin, Marie:

Harrisburg, Pa., May 2-5.

Swinford, Jerome:

Spartanburg, S. C., May 4.

Thomlinson, Ralph:

Greensboro, N. C., May 5.

Van der Veer, Nevada:

Newark, N. J., May 8.

Vreeland, Jeannette:

Mt. Vernon, Ia., May 11.

Ward, N. C.:

Wolffville, N. S., April 28.

Ward, N. C.:

Rocky Mount, N. C., May 1.

Ward, N. C.:

Truro, N. S., April 27.

Ward, N. C.:

Wolffville, N. S., April 28.

Ward, N. C.:

Vreeland, Jeannette:

Allentown, Pa., April 29.

Boston, Mass., April 30.

Malden, Mass., May 2.

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CINCINNATI

(Continued from page 18)

assisted by John Eichstadt, violinist, pupils of William Morgan Knox. The program included numbers by Chopin, Savasta, Rachmaninoff, Bossi and other noted composers.

Lloyd Miller, pianist, of the Cincinnati Conservatory of Music, was the soloist with the Richmond (Ind.) Symphony Orchestra in a concert there on March 27. He played several Chopin numbers and the Saint-Saëns G minor concerto. A concert was given as a compliment to the Mothers' Memorial Solid Center a few evenings ago by Helene Kessing, soprano, and Luther J. Davis, pianist, soloists. Folk songs and semi-classic selections made up the concert.

The Clifton Music Club rendered a pleasing program on March 24 at the residence of Mrs. Dan McCarthy. Some delightful numbers were heard.

The Norwood Community Orchestra, under the direction of Harry H. Fetz, gave a program at the Norwood City Hall on the evening of March 28. The orchestra was assisted by Nellie M. Caddy, harpist, and Mary Eckert, reader. Solos were rendered by Jack Kiefer, cornetist, and Carl Stugard, violinist.

A fine musicale was given on March 23 at the annual concert of Progressive Council No. 7, Welfare Association of the Blind of Ohio. It was held at the Odeon.

Charles Heinroth was heard in another of his splendid organ recitals at the East High School auditorium on March 23, under the auspices of the College of Music. His lecture at the Odeon on March 22 was "Opera in the Nineteenth Century."

Ellen Buttenwieser, a pupil of Marguerite Melville Liszewska, of the Cincinnati Conservatory of Music, was presented in a piano recital March 23 at the Conservatory.

A piano recital was given on March 24 at the Hartwell Methodist Church by Harry Spangler, assisted by Dorothea Steffens and Selma Baur Rennemeier.

Much favorable comment was showered on Adolph H. Stadermann on the occasion of his inaugural recital on the new organ on March 9 at the First Presbyterian Church, Vincennes, Ind. A large audience was present. The instrument was designed and supervised by him.

The regular program of the Norwood Musical Club, on the evening of March 28 at the Norwood Library, was devoted to "Shakespeare in Music." The members were assisted by Mrs. H. H. Baker, reader, and G. Soeller, flutist, of the Cincinnati Symphony Orchestra.

The following pupils, representing the classes of Alma Betscher and the Messrs. Thalberg, Verd and Ribapierre, appeared in a recital at the Cincinnati Conservatory of Music: Margaret Grace Roos, Lois Murdock, Alma Hof-feld, Brenda Kinsinger, Margaret Prall, Elizabeth Bouldin, Isadore Schweitzer.

An extra students' matinee was given at the Cincinnati Conservatory of Music on March 24. Pupils of Louis Saverne and Jean Ward appeared.

A concert was given at the University of Cincinnati on March 24 by William C. Stoess, violinist; Rosemary Ellerbrock, pianist, and Mary Swainey, soprano. They are students of the College of Music.

The East High Community Center gave an enjoyable concert on March 26. An opera club chorus of fifty voices, and a string orchestra of twenty, from the Conservatory of Music, under the direction of John A. Hoffman, added to the pleasure of the affair.

"The Redemption," by Gounod, was sung on March 26 at St. Paul's Cathedral, under the direction of Charles Gray. There was a chorus of forty voices.

W. W.

Quaile Students in Recital

The following program was played by students of Elizabeth Quaile in the music room of Mrs. George Armsby, 11 East Sixty-fourth street, on the evening of April 1: Concerto (Schumann), Juliette Arnold; prelude, aria, finale (Franck), Laura Stroud; A flat major ballade (Chopin), intermezzo (Brahms), Patricia Boyle; C sharp major prelude and fugue (Bach), F sharp major impromptu (Chopin), C major etude (Rubinstein), "Jeu d'Eau" (Ravel), rhapsodie (Liszt), Florence Moxon; "Reflets dans l'Eau" (Debussy), G minor prelude (Rachmaninoff), Rosa Simon.

Grasse's New Violin Concerto Played

Edwin Grasse's serenade was played as an encore by Organist Courboin at his recital at Wanamaker's, New York, April 11. Dr. Russell concert director, announcing the presence of the composer by saying, "The composer is in that box over there," which brought him an ovation from the large audience. Mr. Grasse's new violin concerto, op. 45, in E minor, was played by the composer at the spring concert of the Johns Hopkins Orchestra, Baltimore, Md., April 25, in Peabody Conservatory Hall that city. The work, still in manuscript, has three movements, and is dedicated to Edwin L. Turnbull; this marks its first performance. Violinist-organist-composer Grasse spent some time recently "getting acquainted" with the splendid new organ at Wanamaker's, and it is hoped he may be heard in a recital on it this season.

Amherst Enthusiastic Over Ethelynde Smith

Ethelynde Smith, soprano, was enthusiastically received when she gave a song recital in Amherst, N. S., on April 3. Three of her numbers—Invocation from "Radamisto," Handel; "With Verdure Clad," Haydn, and "Depuis le Jour," Charpentier—were given with pipe organ accompaniment. Miss Smith's program was made up of classical arias,

French songs, a modern French aria, songs by living composers, an American aria, and children's songs, seventeen numbers in all, to which she had to add five encores.

Friday Club of Chicago Features American Works

American compositions were rendered at the recital of April 7 of the Chicago Friday Club, the program including songs by Eleanor Everest Freer: "When Spring Adorns the Dewy Scene," "To Love, the Soft and Blooming Child," "The Shepherdess," "She Is Not Fair to Outward View," "I Have Done, Put By the Lute," and "You," sung by Edith Allen; violin solos: "Adoration" (Felix Borowski), "Melody" (Marie Pierik), "From the Canebrake" (Samuel Gardner), played by Ruth Breyspraak; songs by Clarence Loomis, sung by Lucile Stevenson, accompanied by the composer: "The Missive," "The Samhain Feast" and "Rose Fantasia."

Pottsville Has a Music Club

Pottsville, Pa., April 17.—At last a long felt want has been realized and the city of Pottsville has a music club. Organized March 7 with a membership of one hundred, already enthusiasm has developed to such an extent that the number may be doubled. Officers elected from representative musicians and promoters of good music, with exceptionally well chosen committees, assure success to the new club. Robert Braun is chairman of the advisory board.

The first Musical Evening will be held April 19. The club is strongly supporting Pennsylvania Music Week, April 30 to May 7, and big things are planned, which we trust will increase the appreciation and love for music in the general community.

A. H. R.

Paul Althouse Engaged for New Britain

Paul Althouse, who has just been announced to make a concert tour of Australia beginning in August, has been engaged to sing "Hiawatha's Wedding Feast," Coleridge-Taylor, and "Narcissus," Massenet, and a group of songs with the New Britain Choral Society in the Connecticut city on May 8. That same month, among other engagements previously announced, Mr. Althouse is to sing in Mankato, Minn., Springfield, Mass., Waterbury, Conn., and at the Evanston, Ill., music festival.

Success for Ruth Lloyd Kinney

An artist pupil of Adelaide Gescheidt of sterling quality is Ruth Lloyd Kinney, who has recently won favor in orchestral appearances and concerts in Baltimore and Philadelphia, March 5, 6, 19, 23, 26 and April 2. These successes mark her as a singer of fine attainments, with a true, rich contralto voice.

MUSICAL COURIER READERS

To the Editor:

I have only just seen today an article on your editorial page of November 24, defending me and my New York recital against the utterly unjust conduct of the majority of the New York critics. And while I know that my case provided you with an apt instance for your policy in this regard, at the same time I wish to express to you my personal sense of the value of your remarks, and to say that your unsolicited action in this matter is consistent with that sympathetic and considerate dealing with artists for which the Musical Courier is conspicuous.

With renewed appreciation, believe me, dear sir,
Sincerely yours,
(Signed) RANDALL HARGRAVES.

To the Editor:

At Last!
You, perhaps, will remember me most by my letter (with editorial comment) which you published last June upon the subject of your suggestions to the N. F. M. C. and the biennial convention at Davenport, Iowa.

I have just finished receiving, and reading, the MUSICAL COURIER of last week, and note your report of the recent board meeting of the N. F. M. C., at Nashville, and to which I was delegated to attend but my studies here at the University of Missouri would not permit without penalty. But the battle is won, at last. And I venture to prophesy that no one will ever desire to go back to the former contest conditions. The N. F. M. C. has certainly taken a step forward, and shown to the musical world that it is composed of something else than political aspirants and a mutual admiration society. To be a national organization in truth it must touch every musical person in the U. S., and in turn, if it does this rightly, it will receive the support and commendation deserved of honest effort and loyal interest.

You should be complimented for your part in this accomplishment, for every effort and word spoken for the reform, was salutary to say the least.

Very truly yours,
(Signed) JOHN W. TARD,
Chairman, Board of Directors,
Iowa Federation of Music Clubs.

Easton's Fiordiligi the "Summit of Her Achievements"

"Mme. Easton has long commanded the admiration of music lovers, but her art in Fiordiligi is the summit of her achievements." Such was the verdict of W. J. Henderson, music editor of the New York Herald, after hearing the soprano of the Metropolitan Opera Company sing her second performance of one of the leading roles in Mozart's "Così fan tutte" recently produced in New York. And Mr. Henderson's verdict was only abetted and strengthened by what all the other critics said about the artist's performance in the opera.

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MINNEAPOLIS APPLAUDS D'ALVAREZ'S SINGING

Heard in Fine Program with Symphony Orchestra—Selim Palmgren Soloist at Symphony Concert—Mme. Bailey-Apfelbeck Gives Ten Piano Concertos in Three Evenings—Elsie Jache in Piano Recital

Minneapolis, Minn., April 2.—For the piece de resistance of the concert given by the Minneapolis Symphony Orchestra at the Auditorium, March 31, Emil Oberhoffer chose the ever welcome symphony—Tchaikovsky's fifth. This is a magnificent work and the applause was hearty and well deserved. All the multitude of details had been worked out so carefully by Mr. Oberhoffer that it stands as one of the finest performances ever given by the orchestra. The sadness of most of the themes and the nobleness of them were alike treated with intensity. Hadley's tone poem, "The Ocean," was given a reading that brought out all the different moods and effective beauty of this work. George Schumann's overture, "Springtime of Love," is a clever composition with good orchestral effects. Marguerite D'Alvarez gave a dramatic interpretation of "Voce di Donna" from Ponchielli's "La Gioconda." "Agnus Dei," by Bizet, and two arias from "Carmen." Her voice is large and beautiful and is handled intelligently. She met with genuine success.

SELIM PALMGREN SOLOIST AT SYMPHONY CONCERT.

The Minneapolis Symphony Orchestra appeared on March 26 with Selim Palmgren as soloist. Mr. Palmgren gave a first hearing of his own composition, "Metamorphoses," which is well worth hearing many times. This work gives full sway to the orchestra and is more of a symphony with piano obligato. It has great qualities which will make it live, and Mr. Palmgren gave it a magnificent reading. The orchestra played Alfvén's "Midsommervaka" with spirit and real understanding. Sibelius' E minor symphony was another work to evoke much enthusiasm and thorough enjoyment. Grieg's arrangement of two of his songs for string orchestra was effective and remarkably well done. The orchestra plays with fineness.

MME. BAILEY-APFELBECK PLAYS TEN PIANO CONCERTOS.
Ten famous piano concertos presented in three musical evenings by Mme. Bailey-Apfelbeck at Studio Hall have been a great attraction for the public and have created much interest. Mme. Apfelbeck is a splendid artist and is eminently successful in her master class at the Minneapolis School of Music.

ELSIE JACHE PIANO RECITAL.

The Elsie Jache piano recital of March 27 was well attended and enjoyed by all. The Beethoven sonata, op. 31, No. 3, was especially well played. Miss Jache brought out the inner thoughts with its romance, wit and jollity. The Brahms waltzes were delightful. Dohnanyi, Liszt and Chopin were all well played and she won a veritable ovation.

The bi-monthly concert of the Thursday Musical Club

took place at the Lyric, March 30. George C. Krieger, tenor, was the hit of the concert. His sweet, pure, high voice was heard to advantage in Delibes' air from "Lakme" and three songs—"Floods of Spring" by Rachmaninoff, "Last Hour," by Kramer, and "Song of the Open," by La Forge. In all of these he showed good musical taste and refinement. He is a young man with a bright future before him. Evelyn Hansen, pianist, was heard in two groups. The Thursday Musical Choral Club, directed by Hal Woodruff, was also a brilliant success. Frances Vincent Coveny, Mrs. O. W. Brastad and Florence Wickman furnished enjoyable trios and solos with the club. R. A.

Jollif Has Busy Holy Week

Holy Week was a busy time for Norman Jollif, baritone. On Wednesday he sang the Bach "St. Matthew Passion" at St. Bartholomew's Church and on Thursday was soloist for the Scottish Rite Masons at the Manhattan Opera House. On Good Friday afternoon he sang Dubois' "Seven Last Words" at the Marble Collegiate Church and in the evening Stainer's "Crucifixion" at Grace Church, East Orange. Easter Sunday he was soloist with the Boston Handel and Haydn Society in "The Elijah."

Schumann Heink Cleveland Concert Largest of Year

From indirect word received from the local manager who presented Mme. Schumann Heink recently in Cleveland at Masonic Hall, it is learned that her concert there on March 28 was "the largest held in Masonic Hall this year." But in a season when record crowds have been the rule from coast to coast for the great contralto, this is not surprising.

Charles Cooper Busy in Concert and Teaching

Among the recent successful appearances of Charles Cooper, pianist, may be mentioned Baltimore, Md., and before the student body of New York City College, N. Y. Everywhere he has been accorded an enthusiastic reception, being obliged to respond to many encores. When not on tour his spare time has been much taken up at his studios, 200 West 55th street, by great demand for instruction from students, teachers and artist pupils.

Illness Causes Reuben Davies to Cancel Dates

Reuben Davies, concert pianist, who was booked for an extended tour this spring with Mme. Schumann Heink, has been obliged to cancel these and other engagements on account of illness. However, he will be ready to resume professional activities in the fall.

New Song by Lily Strickland

G. Schirmer, Inc., has accepted a new song by Lily Strickland, whose "Lindy Lou" has been having such a run this season. It is of the same character as that song with an even more catchy melody and should achieve an equal success.

The American Music Guild Formed

Nine musicians, who are representative American composers and whose compositions have received praise everywhere, have formed what will be known as the American Music Guild. The personnel includes Marion Bauer, Louis Gruenberg, Frederick Jacobi, Sandor Harmati, Charles Haubiel, A. Walter Kramer, Harold Morris, Albert Stoessel and Deems Taylor. This little group of earnest workers has organized for the purpose of furthering interest in American music. They intend to perform publicly the compositions not only of its members, but also of other representative American composers.

Two concerts were originally planned, one being given on April 22 and the second one to take place April 29 at the MacDowell Gallery, 108 West Fifty-fifth street, New York City. Each of the nine composers comprising the guild was represented on the first program. It opened with the sonata in G for violin and piano (three movements), by Albert Stoessel, the composer and Mr. Gruenberg taking part. Then came a group of songs by Frederick Jacobi. The third number included two movements from an unfinished string quartet by Sandor Harmati, the Lenox String Quartet playing the number. Louis Gruenberg's concerto for piano, in one movement, then had its first hearing, with Harold Morris at the second piano.

The program which will be offered on April 29 opens with a sonata for violin and piano in G minor by Marion Bauer; this will be the first public hearing of this work. The second number contains part songs for women's voices, by Charles Haubiel, A. Walter Kramer and Deems Taylor. At this writing the soloists have not yet been selected. The program will end with the trio, in one movement, by Harold Morris; this is also a first public performance.

This movement is to be highly commended, as it is a most worthy cause and sponsored by such earnest and representative musicians that it should succeed and prove to be a factor in the advancement of American music.

Opera Classes at Fontainebleau

Walter Damrosch, through whose instigation Francis Casadesu and Maurice Fragnaud founded the Fontainebleau School of Music, offering summer courses for American students, announces the inauguration of an opera class as a new feature of next summer's session. For this purpose the little theater built by Napoleon III for private performances will be put into condition for the opening of the new class, June 25, to be used by the opera students for their lessons in diction and dramatic action.

The charge for the opera class will be 1,200 francs a month, including tuition, board and lodging in the wing of the Fontainebleau Palace, in which the French Government has made the necessary alterations for the reception of the American students. Mr. Damrosch said that the American Committee has made further improvements in the way of additional practice rooms and bathrooms.

The classes for opera, which will be made a specialty of the next summer season, are intended for such advanced vocal students and teachers as have already acquired the technic of singing, although, Mr. Damrosch said, no previous experience in acting is required.

Admission to the new opera class is insured on the recommendation of any member of the Musical Advisory Committee. New England students may apply to Prof. George W. Chadwick, of the New England Conservatory of Music, or to Prof. Walter R. Spalding, of Harvard University; students from the Baltimore district may apply to Harold Randolph, of the Peabody Conservatory of Music, and New York students to Frank Rogers, to Walter Damrosch, or to the president of the American Committee, Mrs. George Montgomery Tuttle.

Louis Stillman Pupils' Recital

Students and artist-students of Louis S. Stillman gave a sonata recital at Stuyvesant Hall, Wednesday evening, April 5. Sonatas by Beethoven, Mozart, Haydn, Chopin and MacDowell were given both by the younger students and the more advanced ones in a manner which revealed thorough training. All gave a creditable performance, their clear cut technic being especially noticeable. The artist students displayed sound musicianship in their interpretations. Mr. Stillman preceded many of the numbers with appropriate remarks. Those appearing on the program were Edith Schiller (Beethoven G major sonata, first movement), Beulah Kassel (Mozart C major, first movement), Alice Stern (Mozart C major, second and third movements), Rose Meltzer (Haydn D major, first movement), Helen Goell (Beethoven F minor, first movement), Anna Miller (Mozart A major), Millicent Perskin (Beethoven E major), Cecelia Quartararo (Beethoven C minor), Constance Weaver (Beethoven A major), Frank Gaebelein (Chopin B flat minor and C sharp minor scherzos), Rita Maginot (MacDowell's "Eroica" sonata) and Frank Sheridan (Chopin B minor sonata). Dorothy Dreyfus sang a group of songs between the two parts of the program. A large audience attended the recital.

Courboin Organ Recital at Wanamaker's

Charles M. Courboin, the Belgian organist, gave the tenth and last recital of a series on the new concert organ at the Wanamaker Auditorium, Saturday afternoon, April 15. In this series the audiences have approximated thirteen thousand persons. Mr. Courboin has performed some ninety compositions, ranging from classics to modern compositions. The large auditorium was filled by a responsive audience which appreciated the beautiful Easter program.

Mr. Courboin is a genuine artist and displays the possibilities of the instrument to the full. This particular instrument is equipped with unique features which allow an unusual range of nuance and expressiveness, and Mr. Courboin shows individuality in his effective and varied registrations. There is depth, dignity and sincerity to his interpretations.

His program comprised "Lamentation," Guilmant; duetto, from second sonata, Don Pagello; "Christus Resurrexit," Oreste Ravenello; theme and variations in A flat, Adolf Hesse; "Easter Flowers," Alphonse Maily; "Minuet," "Bourée" and "Hallelujah Chorus" (from "The Messiah"), Handel. All were rendered with beautiful tone color, a wealth of expression and admirable technic.



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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

VOICES.

"There is so much said about the American voice being so nasal, sharp, loud and unmusical in speaking, I would like to hear what your opinion is as to whether this is true. If a speaking voice is harsh, does it affect the singing voice? Do you think that teachers pay any attention to the speaking voice when training a singer? There has always been a question in my mind as to whether the general opinion of American speaking voices was true, but one so constantly hears criticisms, particularly from foreigners whose only experience has been from travelers visiting their countries during the summer season, that I wonder if all these criticisms are true."

There is no doubt that Americans have high pitched voices as a rule, but that they always speak at this high pitch is untrue. Education has had much to do with lowering the voice when speaking, while the "loud nasal," so often referred to, belongs to the past to a great extent. There were, of course, many travelers among the thousands who formerly flocked to Europe, whose training had not included the modulation either of the nasal quality or of the high pitch, but it must be said that these travelers came mostly from one section of the country and were only representative of that section and not of the whole United States. The harshness of the speaking voice does not always affect the singing, for one of the most successful of the opera singers, whose beautiful voice has charmed thousands both in America and Europe, has one of the most unpleasant speaking voices possible. It is harsh and lacks every quality that makes a voice agreeable, so that it is painful to hear her speak for any length of time; yet when she sings all are charmed not only with the voice, but also by her beautiful face and fine acting. She studied with the best teachers available here and abroad, but none of them appear to have paid attention to her speaking. Many teachers, however, do train the speaking voice, as they think it affects the singing if the voice is not developed in every way. As for the American speaking voice, it is the pot calling the kettle black when foreigners make unpleasant remarks, for in England there are many voices as loud and nasal as those here.

To an American residing in London, the sight and sound of a group of Americans at Oxford Circus discussing the merits of the respective steamers on which they had crossed, was illuminating as to the part of the country from which they had come. For nearly a block the voices carried well, while on nearer approach one heard that a certain steamer of an inexpensive line was "an elegant boat." It is understood there is a society that has for its object the improvement of American speech by working in the public schools, as well as among the children, foreign born, and also with clubs and societies, so some results should be obtained.

LANGUAGES.

"I am a singer having taken lessons of a good teacher for nearly a year; that is, I am studying to be a singer is perhaps the better way to express it. My teacher is anxious that I should study languages at the same time I am taking vocal lessons as she seems to think they are very necessary for a public career. She wants me to sing in Italian for my lessons, then learn both French and German to use for songs. Do you think that is necessary? Do you not think one language besides English is sufficient? If I know Italian well, would it not be possible to learn just the words of songs in other languages sufficiently well to sing them? Would not one get three languages all mixed up if studying them at the same time? I have no talent for foreign languages, and if I learn Italian well enough to sing it I think it ought to be sufficient. It takes so much time just to attend to the vocal part of my training that to crowd other studies in would take up too much of the time left, so there would be none in which to amuse myself."

You will find, if you look up the subject carefully, that the majority of the successful public singers know at least two languages besides English. If you are studying for a public career, whether for opera or only concert work, your programs in the one case, your roles in the other, would require the three languages. To be taught like a parrot just the words of an opera or song, could consume more time in the long run than that required for mastering it during the years you must give to study before making a public appearance. Singing cannot be learned in a day or year, but takes time and long, patient study. No one should start with the intention of being a public singer unless he or she has time to devote to the necessary education in all the necessary branches. Nor must you think your studies end when you once make your debut. Constant study and coaching must help keep the voice in good condition if, in this day of competition, there is to be no falling off. The professional musician has a hard life of study and self denial. Think of the many hours a day a successful pianist practices—that is the really great ones. Then it is always well to listen to the advice of a teacher if you are satisfied she is the one you prefer above all others. Your teacher wants to make you a success. It is to her advantage to turn out finished singers and have the public applaud them, so why not try to do as she wishes; then if you find it too hard work, give up all thought of appearing before the public. A half education in any branch is little better than no education at all.

WHERE TO STUDY.

"The question of where to study was a serious one with me, as it was my wish and intention to get the best no matter in which country that best happened to be located. Having studied with a really good teacher for three years here, my friends said I must get European experience and reputation before it was possible to make any kind of success. There were four countries suggested by different people as the one to choose from—England, France, Italy and Germany—but there was supposed to have made the latter impossible for the present as an educational center. So I went abroad with an open mind to look over the ground before making my choice. Fortunately I went in the early summer which was vacation time here to a certain extent, and 'looked over.' Not to go into too many details, the result is that I am back in New York perfectly satisfied that this is the place for me to study, where the advantages of hearing good music of all kinds is greater than in any other part of the world. The winter season of operas and concerts is a liberal education for the student, nor did I discover there was anything to compare with it in England or Europe. I have studied hard all winter and am a thoroughly contented American, satisfied to stay at home and finally make my public appearance with my American education, trusting to the American public to receive me without any European eclat clinging to me."

You are quite right, there is no place where a better or more satisfactory musical education can be obtained than right here at home. Nor is there any place where there is so much music during the season or year, as here. An all-American education is something to boast of; it is not a hindrance, but a help to success.

[The Information Bureau has received a number of anonymous communications of late. Is it necessary to state once more that no attention will be paid to unsigned letters? The name will not be published, but letters must be signed to receive attention.—The Editor.]

Philharmonic Gave 68 Subscription Concerts

During its eightieth season the Philharmonic Society has given sixty-eight subscription concerts in Greater New York. Stransky conducted thirty of these, Hadley one, Mengelberg thirty and Bodanzky five, and one other concert was divided in direction between Mengelberg and Bodanzky. Henry Hadley also conducted his own compositions at several of the Stransky concerts. Stransky also conducted Philharmonic concerts at Princeton, Yale, Smith College, and in Worcester, Holyoke, Springfield and New

London, while Mengelberg directed performances in Boston and at Yale. Four concerts were given under Stransky and Hadley in Brooklyn at the Commercial High School, under the auspices of the People's Institute. In addition to these Philharmonic concerts the orchestra played three times in New York under Richard Strauss and twice under Van Hoogstraten, once for Mme. Du Carp under Stransky, and forty men of the orchestra played at Father Finn's concert in Carnegie Hall.

The Griffes Group "Smilin' Through"

Still smiling, after two months "on the road," the road, in this case, extending from Seattle in the Northwest to Greensboro in the Southeast, the Griffes Group recently returned to New York, wiser and wealthier.

Olga Steeb, pianist; Edna Thomas, mezzo contralto, and Jacobinoff, violinist, comprise this interesting ensemble. Even after all the publicity they have had on their excellent playing from Coast to Coast, they are still invariably asked, "Why do you call yourselves the 'Griffes Group?'" They



THE GRIFFES GROUP

adopted this name in honor of the brilliant young American composer, Charles T. Griffes, who died two years ago just on the eve of big achievement, and they always pay to his memory the tribute of including at least one Griffes composition on their programs. The remainder of their program is miscellaneous in character.

Dates for Marie Stone Langston

Marie Stone Langston has been engaged to appear with the Apollo Club, Pittsburgh Male Chorus, in Carnegie Hall, April 27. She will sing three groups of songs and two numbers with the chorus—Victor Herbert's "Angelus," arranged for male chorus and contralto solo and a new composition that Fred Starke (organist of Dr. Conwell's Temple Baptist, Philadelphia) wrote for Mme. Langston and male chorus. This work, "Siberia," has been accepted for publication by Schirmer's and the chorus will give it the first performance on this occasion. Mr. Starke has dedicated the composition to Marie Stone Langston and Rinehart Mayer, director of the Apollo Club, Pittsburgh, Male Chorus.

Following is a list of Mme. Langston's recent and forthcoming dates: March 12, Atlantic City Steel Pier, Atlantic City, N. J.; March 14, "Samson and Delilah," Newark, N. J.; March 23, concert, Philadelphia; April 9, Atlantic City Steel Pier; April 10, Philadelphia Cathedral; April 12, "Holy City," Philadelphia; April 19, Octavo Club, Norristown, Pa.; April 24, "Golden Legend," Conshohocken, Pa.; April 27, Carnegie Hall, Pittsburgh, Pa.; April 28, private musicale, Pittsburgh; May 2, "Martha," Philadelphia Choral Union, and May 4, Jenkintown Choral, Jenkintown, Pa.

Two Successes for Franceska Lawson

According to the Mansfield Advertiser, with her exquisite voice, rare art and winning personality, Franceska Kaspar Lawson, soprano, of Washington, D. C., captivated her large audience and was recalled again and again at the song recital which she gave recently at the State Normal School, Mansfield, Pa. Dr. Will George Butler's "Wienlied" was so well liked that Mrs. Lawson had to repeat the number. In reviewing this recital another critic spoke in high terms of the soprano's interpretation, her pleasing personality and her faultless technique.

On the day following the singer's appearance in Davidson, N. C., the Davidsonian headlined its review with "Mrs. Franceska K. Lawson Delights With Vocal Work." The critic of this paper is of the opinion that the men who put on the recital are to be congratulated upon securing such wonderful talent as the audience saw in Mrs. Lawson. Other comments in the same report are as follows: "Mrs. Lawson was easily the best soprano heard at Davidson in recent years and much favorable comment was heard on the delightful manner in which she presented the varied numbers of the program. Not only her wonderful voice but also her tasteful selections for the occasion made the recital a success."



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REVIEWS AND NEW MUSIC

(Department of the Interior, Bureau of Education, Government Printing Office, 1922)

"MUSIC DEPARTMENTS OF LIBRARIES"

By a Committee of the Music Teachers' National Association

This bulletin is the result of a questionnaire prepared by O. G. Sonneck, at the time chief of the music division of the Library of Congress, in 1916, and sent by the Bureau of Education to 2,849 libraries. The answers to this questionnaire are summarized in the bulletin now issued—fifty-five pages, with the facts arranged conveniently in alphabetical order, and including excerpts from an article by Mr. Sonneck entitled "Music in Our Libraries," reprinted from The Art World. One or two passages may be quoted from this article: "Musical libraries that are reasonably representative of the mighty growth of musical culture in our country, culture that springs from tender but healthy roots 200 years old, are too few and far between. . . . Respectable publishers have tried to facilitate the task (of the librarian) by forming for him collections (of music) at a price which, of course, keeps pace with the character, extent and scope of the purchases en bloc suggested. Strange to say, either for lack of confidence in the interested disinterestedness of publishers or for lack of interest or knowledge or ability to resist the temptation of wasting one's meagre funds on favored composers and alluringly advertised expensive publications, or for other reasons, it would appear that the movement has not been an unqualified success. . . . There is something fundamentally wrong somewhere in the situation if, for instance, a prominent publisher could sell to private music lovers many thousand single volumes, but to public libraries only about fifty complete sets of a remarkable publication (now nearing the hundredth volume) which will form a comprehensive musician's library in itself. . . . The annual appropriation of \$300 for the purchase of good music and good books on music is the minimum expenditure from which to expect results of substantial benefit even to small musical communities. This estimate applies merely to reference libraries, not to circulating libraries with branch offices. Moreover, it takes into account only the acquisition of printed music and does not concern itself with a collection of talking-machine records or player-piano rolls, so useful and desirable for purposes of vulgarization, as the French would say. . . . It may be added that Mr. Sonneck said recently to the writer that one of the difficulties of publishing the larger compositions of American composers—orchestra scores, operas, etc.—lies in the fact that the publisher cannot depend upon the purchase of such works by any large number of libraries. It would be interesting to know how many libraries have even one copy of any large work—opera or symphony—of the very few by American composers that have been published. The bulletin at present under review appears to be silent on this subject. . . . The question might very well arise as to what is the object of having a music library. Is it merely for "silent" research for the benefit of the few who are able to read a score from the printed page without the aid of an instrument? Or is it intended for the use of those who wish to become familiar with more music than they can purchase or care to purchase? . . . It would appear that both points of view obtain. Some of the leading libraries are for reference only, while others have unique and interesting circulation features, like the Oakland Free Library with its collection of about 7,500 copies of anthems, which are circulated to church choirs—or the Los Angeles Public Library which "has made an innovation by advertising in a local music magazine, the advertisements being cleverly written and inviting." This library also has a sound-proof music room, with player pianos, which may be used regularly by clubs according to appointment. Local musical affairs are bulletined in advance, with mention of material in the library. As a result of all this activity 23,833 scores were loaned last year. . . . Reports from other cities are not nearly so encouraging. Denver, for instance, has a collection of 1,348 volumes in the music department, including books on music, and there is no sound-proof music room—"and as musicians seem to prefer personal ownership of music, the library patronage drifts mainly towards books on music." The Chicago library carries no orchestra scores (1) but has 2,000 bound volumes of music and 3,500 separate pieces. There are over 5,000 registered borrowers of music. The Newberry library in Chicago has 220 orchestra scores (for reference only). New Orleans has only 333 bound volumes of music, which is certainly not encouraging, and has only seventy-five dollars a year to spend for music. The Boston Public Library has 26,000 bound volumes of music among which are 4,000 orchestra scores. Last year 21,000 persons used the music collection. The Perkins Institution for the Blind, at Watertown, Mass., has a collection of Braille music for the blind which is sent all over the United States free of postage. . . . New York is fairly well provided for with over 12,000 books on music, 7,000 bound volumes of music and 4,000 unbound pieces. There are several branch libraries with musical collections. In 1916, 57,000 volumes of music were circulated. Philadelphia, on the other hand, is poorly provided. The circulation in 1916 was only a little over 8,000 volumes. And so it goes. Some of the big cities seem to make little effort to increase musical interest, while some of the smaller cities are very active in this regard. It should certainly be made a rule that works in larger forms by American composers be purchased first of all. . . . F. P.

(G. Schirmer, Inc., New York)

THIRD DUET BOOK (for Piano)

By Angela Diller and Elizabeth Quail

This is the last duet book published in the series, collected, harmonized and edited by Mesdames Diller and Quail. Like the preceding books, it provides music of real value for a child's piano study. Most of the pieces are either folk tunes, or classics which every child should

know. Tunes culled from many nations, modal tunes, chorales, pieces of irregular metrical structure—all this is included. All the pieces are printed in the more common major and minor keys, but the authors recommend the child should be taught to transpose them into other keys. In the set of two dozen pieces are such tunes as the andante from Haydn's symphony, "La Reine de France"; "Eccossaises" (Beethoven); a gavotte, sarabande, and chorale by Bach; German, Scotch, French and English folk tunes; waltzes by Schumann and Schubert, and light pieces by Czerny, Grieg, Lully, Gossec, etc. Many of the pieces are preceded by a stanza of poetry, being the poem originally belonging to the music, or applicable to the music as poetic comment. The booklet has sixty pages, and all the music is provided with fingering, making it a very useful and practical work for teaching purposes.

(Sam Fox Pub. Co., Cleveland, O., and New York)

"MEMORIES" (for Piano)

By J. S. Zamecnik

Four lyric pieces, every one of them saying in musical tones "I love you, only you, ever you," this is a charming collection of short pieces, in the style of Victor Herbert, or Friml, or the Viennese folk songs as transcribed by Kreisler. They are "To a Violet," "Billet Doux," "A Venetian Romance" and "The Lone Pine." Search through available compendiums fails to bring forth information as to the composer, but a guess is that it is the name of a gifted woman, doubtless about twenty years young, one who lives and feels and thinks in refinement; or by a young man very much in love with his wife. The very first impression of the music, that is, the cover, reflects this thought, for it is of thick brown paper, with colored lithographic figure of a beauteous lady, poke-bonnet and roses encircling her head, reclining on a divan, looking lonely enough, or as if "Hope he's coming soon." Each piece is preceded by a full-page sketch, appropriate to the title, and they contain so much honeyed sweetness that one cannot make a full meal of them. In "Violet" the sustained melody-seventh occurs frequently, somewhat as in the old-time "Erminie" gavotte, with bass-note, as the tonic tone. "Billet Doux" is a love-note, marked "dreamily," graceful, ad libitum, a waltz, with a soft pedal used in spots. "Romance" is quite properly a barcarolle, singing sweet nothings in her ear, real Italian in contents and sentimentality. "Lone Pine" is a cello-like melody, evidently based on Heine's fanciful poem of that name, where the pine in the far North dreams of the palm in its burning sand-home, each longing for the other, but never to meet. Very lovely music. The Zimmerman Press of Cincinnati has done itself proud in this de luxe edition, and the Sam Fox company sets an example to eastern publishers in issuing it in such style.

(Oliver Ditson Company, Boston, New York, Chicago, London)

"FLING BROAD THE SAIL" (Song)

By Samuel Richards Gaines

"Pianist, organist, conductor, teacher of singing; born in Detroit, 1869; studied with R. Sapiro, Roney, Chadwick; married Charlotte Miller, Columbus, O.; conductor of the Musical Art Society, organist Temple Israel, Columbus"—all this comes from "Who's Who in Music," briefly telling of the aspirations and accomplishments of Mr. Gaines, who has considerable reputation as composer, having composed for string orchestra, organ, mixed quartet, part songs, church music, etc. He wrote the verse of this hearty, "Yo-heave-ho" sea-song, full of Handelian runs, especially fit for the bass voice (compass low F sharp to high E flat). Vigorous, with melodious intermezzo, declaimed in parts, it goes with fine unctious; a rattling good song!

(T. B. Harms, Inc., New York)

"A POOR FINISH," "IN DONEGAL" and "ON SUNDAY"

By Frank Waller

Three songs by Frank Waller—"A Poor Finish," "In Donegal," and "On Sunday." Mr. Waller has no false ideas about "art" in writing songs. His one idea is to make them effective from the singer's standpoint, which, after all is the main purpose of writing a song for public use, and he certainly accomplishes his purpose. Geraldine Farrar has used "A Poor Finish" repeatedly and testifies that it scores success for her every time. As Miss Farrar says, it is bound to "move the conservative audience to a ripple of laughter." . . . "In Donegal" is a charming little Irish love ballad with a very catchy melody. It is good either for a final group number or for an encore song. "On Sunday," musically speaking, is the best of the three songs, with some interesting harmonic effects. At the same time, it is a practical encore song which is sure to make an instantaneous hit. The poem is full of dainty humor and the music is, too. All three of the songs belong to the "sure fire" class.

(Chappell-Harms, Inc., New York)

"THE PIPER OF LOVE"

By Molly Carew

A bright, tripping number, with a little simple fioratura in the refrain on the syllable ah. Effective, light recital number, especially good for piano leggiere.

(Lackhardt & Belder, New York)

"MECKLENBURG MARCH" and "THE SWEETEST FLOWER THAT BLOWS"

By Janie Alexander Patterson

Most of us do not know that Mecklenburg County, N. C., made its own Declaration of Independence on May 20, 1775, quite a while before the rest of the then un-United States got around to doing it. It was in commemoration of this that Janie Alexander Patterson wrote a tuneful march called "Mecklenburg March." The first part is in 6/8 time with the introduction of a phrase from "Home, Sweet Home"—Miss Patterson is a native of the county—and a tuneful trio in 2/4. It is technically not difficult and especially good for school use, etc.

"The Sweetest Flower That Blows" is a simple and unpretentious setting of the well known words, for high voice

with an effective obligato for violin or cello. The melody is singable in a simple way and has a climax vocally effective.

(The Willis Music Company, Cincinnati)

"CRADLE SONG"

By Janie Alexander Patterson

"Cradle Song," for violin and piano, by Janie Alexander Patterson, is a melodious, pleasant little number, simple technically, both for violin (first position) and piano. The melody is attractive. An excellent number for pupils' recitals.

(Chappell-Harms, Inc., New York)

"THE AULD NEST"

By Ernest Langstaffe

This is a ballad set to a simple and attractive "home poem" (words also by the composer), with music in a frankly popular style. The words are in Scotch dialect and would be an excellent number for a mixed audience for any singer who is looking for that sort of thing.

(Chappell-Harms, Inc., New York)

"LOVE CALLING OVER THE YEARS"

By Leslie Elliott

"Love Calling Over the Years," by Leslie Elliott, is a quiet, melodious ballad in 3-4 time with frequent use of a triplet figure on a first beat of the measure. It reminds one of the style of Malloy, so great a favorite forty years ago.

Activities of Anne Goodhue's Artists

Prince Gagarine, whose singing won much praise from David Bispham and who began his studies with Anne Goodhue, the vocal teacher of Washington, D. C., taking daily lessons for eighteen months, is expecting to make an audition in Europe some time in the late fall. His voice, a broad, ringing basso-cantante, is much admired and he is working seriously on repertory.

Mrs. Shore gave much pleasure when she was heard at the Christian Church, singing her contralto solos with sympathy and style.

Marian Lerner contributed to the success of an evening with the choir at St. Paul's Lutheran Church. Her pure diction, lovely smooth singing and feeling add greatly to her beautiful voice.

Flora Lybrand has joined the choir of Grace Christian Church and recently rendered an effective solo. W. G. Atherholt sang at Mt. Albans Episcopal Church and was the recipient of much praise for his artistic singing. This tenor is well known in Washington Masonic circles. Charles Myers is again tenor soloist at St. Patrick's, having resigned from the Mt. Vernon Church.

Bertha Bennett sang "The Palms" at the First Congregational Church. Those who have watched this young singer for three seasons compliment her upon the increase in volume and quality of her lovely contralto voice.

Helena Sparkes was praised by many of her auditors upon her rendition of her first solo in the large Lutheran Church, where she is singing.

Mrs. Kemp, daughter of Senator Fletcher, is in Washington and studying with Anne Goodhue, as is her custom. Mrs. Kemp is a fine musician and her voice has a velvety, sympathetic ring that is charming. Alice Jones shows a marked advance, her voice assuming a dramatic timbre, of high, sweet quality. She is soloist at Calvary M. E. Church.

Central Presbyterian Quartet in the South

The Central Presbyterian Quartet of New York City (57th street and Madison avenue) has just returned from a successful tour of the South, ending at Greensboro, N. C., where it gave an operatic concert at the North Carolina College for Women before an enthusiastic audience of a thousand people. Each member of the quartet has had a large experience in the operatic and concert field beside oratorio and church work, which enables them to give a very distinctive and interesting program. The combination includes Edna Fassett Sterling, soloist with leading orchestras in St. Louis, Boston and New York; Florence Mulford, soloist with Handel and Haydn Society, Boston, and with the Boston Festival Orchestra under Emil Mollenhauer; Wesley Howard, who made his debut in New York in May, 1921, and had immediate success; Andrea Sarto, who has had many important engagements in festivals, concert and oratorio under such eminent conductors as Walter Damrosch, Victor Herbert, Modest Altschuler, and many others; William Reddick, accompanist for the quartet, who is well known as a writer of songs and as coach. The quartet has had several flattering offers for next season and is looking forward to a very busy year.

Sample programs sung by the quartet include "In a Persian Garden," "Midnight Hour" (from "Martha"), the celebrated quartet from "Rigoletto," and others by Rossini, Hadley, Schumann, Murchison, Gretchaninoff, Grieg and Ward Stephens, and the solos, standard operatic arias and songs by classic and modern composers.

Engagements for Dan Beddoe

Wednesday, April 19, Dan Beddoe, the tenor, was scheduled to give a recital at Berea College, Berea, Ky. April 26 he was booked for a joint recital with Marguerite Melville

Liszniewska at the Hotel Sinton for the benefit of the building fund of the Home for the Friendless and Foundlings. Mr. Beddoe will give a recital today, April 27, at the Welsh Presbyterian Church for the benefit of the same organization.

Beethoven Society's Second Concert

Nevada Van der Veer and Reed Miller, soloists for the second private concert of the Beethoven Society, Hotel Plaza ballroom, April 19, must have been gratified with the reception and rounds of applause following their appearances. Mme. Van der Veer sang the aria from "Hercules" in such fashion, so effortless, so natural in every way, with high E and F of lingering sweetness, that many praiseworthy exclamations were heard. As an encore she sang the Saint-Saëns "Samson" aria, in which the splendor of a long sustained C and final F were marked; there followed two more recalls. Later she sang Cadman's "Shanewis" song, with perfectly beautiful tone quality, high G sharp and E of notable power and beauty. Frenetic applause brought her out again, to sing "Annie Laurie."

The resonant tones and manly vigor in Mr. Miller's singing of Siegmund's love song ("Walküre") stirred the audience to enthusiasm, so that he added an old English song, "The Morris Dance." Hammond's "Recompense" with a closing high A, "The Pale Moon" (Logan), sung with the utmost tenderness, and Hammond's dramatic ballad, "The Pipes of Gordon's Men," all this also brought "Lindy Lou" (by his cousin, Lily Strickland) as his encore number, he sang this with delightful negro dialect and inimitable gentle tones.

The two artists were also heard in the duet from "Jewels of the Madonna," sung with splendid unity of feeling, and bringing them again an encore, "O Lovely Night." Choral numbers by Lully, Beethoven, Brahms, Fourdrain, Bochau, Lebaron, Schubert and A. Walter Kramer were sung with considerable vigor and expression, if roughly at times. "The Great Awakening," by Kramer, built up largely on "Old Hundred" (the Doxology), with the composer at the piano, was the most effective choral number of the evening. So enthusiastic was its reception that it had to be repeated, and the audience thoroughly approved of the mutual felicitations between the conductor, Howard Barlow, and composer Kramer. Conductor Barlow showed a thorough understanding of his task, and moved his singers to do their utmost; he has youthful animation and pep, and was much liked.

During an intermission on the program, President Aida Tanini Tagliavia received in her box, and court was paid to the Millers to equal degree. Harold O. Smith was an efficient accompanist. A good size audience enjoyed the affair.

What They Think of John Church Songs

It was not long after the new 1922 catalog of the John Church Company was distributed to the artistic world before the management was the recipient of many letters of appreciation from some of the most notable artists in the concert field.

During the early part of April Mme. Frances Alda of the Metropolitan Opera Company wrote: "I have just played over Oley Speaks' 'April Ecstasy' and think it is a perfectly splendid song. I shall use it on all my next season's programs. Sincerely yours, (Signed) Frances Alda."

A few days before, Paul Althouse, the popular tenor, formerly of the Metropolitan Opera Company, had this to say: "I consider Mr. MacFadyen's song, 'The Crucible,' most effective, and I thank you for sending it to me. I intend using it on all my programs next season. Most sincerely, (Signed) Paul Althouse."

During that same week Sue Harvard of the Metropolitan

Opera Company wrote: "The two songs by Oley Speaks have been received. They are most excellent. I shall be happy to program them. Cordially yours. (Signed) Sue Harvard."

Within one week letters were received from Cecil Arden, Ida Geer Weller, Robert Hosea and Jackson C. Kinnsey, writing to the New York office, stating that they were using one or more of the John Church publications on the recital programs for their spring tours. Oley Speaks and Alexander MacFadyen have rarely written more beautiful compositions than their newest numbers, "April Ecstasy" and "The Crucible."

Betsy Lane Shepherd Sings at Buffalo

Betsy Lane Shepherd, famed as an Edison "re-creation" soprano, appeared as soloist for the Orpheus Club, of Buffalo, N. Y., on April 24.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; February, March, Miami, Fla.; April, Bellefontaine, Ohio; June, July, Columbus, Ohio.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.

Addye Yeargain Hall (Mrs. Wm. John Hall), Music Art Bldg., St. Louis, Mo., or 143 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., May 22, June 26, July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Pine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 12.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class opens June 5.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 13, March 15, and May 15.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1923—Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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A Résumé of Frances Alda's Season

The 1921-22 season has been replete with engagements for Frances Alda, and she has been equally successful in opera, concert, recital, with orchestra, and as a member of the Metropolitan Grand Opera Quartet, also known as "The World's Greatest Operatic Quartet." Mme. Alda has earned hundreds of laudatory press notices during the season, such as "Mme. Alda received an ovation greater than any ever accorded an artist," Birmingham News; "Rarely if ever has a more delightful concert been given in Chattanooga," Chattanooga Times; "Mme. Alda is a consummate artist," Richmond News-Leader; "One wonders if there is another songstress of such consummate and compelling art as this Metropolitan diva," St. Louis Times, etc., etc. Appended is a partial list of the engagements filled by this prima donna from September 25 to March 20:

September 25, New York, Hippodrome, First Evening Mail Free Concert; October 3, Denver, Colo., Metropolitan Grand Opera Quartet, first attraction in the Robert Slack Series; October 5, Lincoln, Neb., Metropolitan Grand Opera Quartet, the first number in the Artists' Course; October 7, Duluth, Minn., Metropolitan Grand Opera Quartet; October 8, Virginia, Minn., Metropolitan Grand Opera Quartet; October 11, Tulsa, Okla., first concert in the Carson Concert Series; October 13, Okmulgee, Okla., song recital; October 14, Oklahoma City, Okla., song recital; October 17, Des Moines, Ia., the first concert of the series given at the new Cottillion Hall; October 20, Raleigh, N. C., song recital; October 21, Winston-Salem, N. C., Famous Artists' Series; October 24, Savannah, Ga., song recital; October 28, Huntington, W. Va., Metropolitan Grand Opera



© Mishkin

FRANCES ALDA,

Quartet; October 29, St. Louis, Mo., People's Concert Course; October 31, Nashville, Tenn., recital; November 1, Cincinnati, Ohio, Artists' Series; November 3, Springfield, Mo., recital; November 5, Topeka, Kan., Topeka Concert Series; November 7, Atlanta, Ga., song recital; November 8, Chattanooga, Tenn., Chattanooga Music Club; November 10, Washington, D. C., Mrs. Wilson-Greene's Concerts; November 11, Burlington, Vt., University of Vermont; November 13, Lynn, Mass., Lynn Star Course; November 15, Wheeling, W. Va., Knights of Columbus Concert Course; November 16, Cumberland, Md., Hunt Concert Course; November 17, Baltimore, Md., Mrs. Wilson-Greene's Concerts; November 18, Richmond, Va., Metropolitan Grand Opera Quartet; November 19, New York, Capitol Theater, concert in honor of Marshal Foch; November 21, Hartford, Conn., Hartford Philharmonic Orchestra; November 25, New York, Metropolitan Opera House, Margherita in "Mefistofele"; November 27, Metropolitan, Enrico Caruso Memorial Concert; December 1, Metropolitan, Mimi in "La Bohème"; December 2, New York, Biltmore Morning Musicale; December 4, New York, soloist at Father Duffy's Silver Jubilee Testimonial; December 5, New York, Mr. Bagby's 269th Musical Morning at the Waldorf Astoria; December 7, Newark, N. J., joint recital with Charles Hackett; December 10, Brooklyn, N. Y., Metropolitan Opera, Mimi in "La Bohème"; December 17, New York Metropolitan, Margherita in "Mefistofele"; December 19, Metropolitan, Mimi in "La Bohème"; December 29, Metropolitan, Margherita in "Mefistofele"; January 5, Metropolitan, Rozenn in "Le Roi D'Ys" (première); January 10, Philadelphia, Pa., Metropolitan Opera, Rozenn in "Le Roi D'Ys"; January 21, Metropolitan, Rozenn in "Le Roi D'Ys"; January 27, Metropolitan, Rozenn in "Le Roi D'Ys"; January 31, New York, song recital at Carnegie Hall; February 4, Metropolitan, Margherita in "Mefistofele"; February 9, Metropolitan, Mimi in "La Bohème"; February 13, Pittsburgh, Pa., joint recital with Renato Zanelli; February 15, New York, Metropolitan, Rozenn in "Le Roi D'Ys"; February 19, New York, Caruso Foundation Concert; February 22, Woonsocket, R. I., recital with Gutia Casini; March 2, Akron, Ohio, Famous Artists' Concerts; March 6, Metropolitan, Rozenn in "Le Roi D'Ys"; March 7, Toronto, Can., assisting artist with the Toronto Masonic Male Chorus; March 18, New York, Metropolitan, Manon in "Manon Lescaut"; March 20, Metropolitan, Margherita in "Mefistofele."

Klibansky Pupils' Activities

Mildred Kemmerer gave a successful recital in the Asbury Park Methodist Church, Asbury Park, N. J. Clair Robinson sang at the Music Settlement April 4. Gladys

Davey sang April 12 at the Federation of Women's Clubs, and April 9 with the men's and boys choir at St. Ann's P. E. Church, Amsterdam, N. Y. Lotta Madden was heartily applauded for her beautiful singing of Mabel Wood Hill's songs at a recital given April 9 in the Hill studio. Miss Rigg will sing May 7 at the Thursday Club, New York. Juliette Velty has been engaged to sing at the Waldorf-Astoria Hotel, April 29, in the comic opera, "Lucas et Lucette"; she will also appear in the leading parts in "Les Aventures de Martin Pequet," April 22, Hotel Plaza.

Betsy Lane Shepherd sang April 24 with the Orpheus Club, Buffalo, N. Y. Dorothy Hobbie was engaged for a municipal concert, April 16, and will appear with orchestra in Buffalo, N. Y. Alveda Lofgren appeared at the Erasmus Hall High School, Brooklyn, under the auspices of the Evening Mail, April 21.

Mr. Klibansky will give a recital with his pupils April 30 at Tarrytown, N. Y. On April 22, in New York, the following pupils sang: Walter Preston, Marjorie Faust, Grace Marcella Liddance, Alveda Lofgren, Rosella Guarda, Juliette Velty and Grace Hardy.

Schirmer's April Musical Quarterly

The April Musical Quarterly (G. Schirmer, New York) presents the usual list of interesting articles. There may be a great many persons who do not feel any particular interest today in "The Social Status of French Violinists Prior to the Eighteenth Century" (by Marc Pincherle, of Paris), and there may be a good many others who had already decided, as Edgar Istel does in his article on "Is the Marseillaise a German Composition?" that it is not. (By the way, has Herr Istel become a Spaniard? He is put down as of Madrid, but when we knew him he was one of the brilliant young writers of Munich and later of Berlin.) But there is much material which will interest anyone who writes or sings songs in "Poetry and the Composer" (by E. H. C. Oliphant, South Yarra, Victoria), wherein the author points out how rudely even the best of composers frequently treat the best of poetry. It is too bad when a man weakens the force of his whole argument, as he does, by inserting an entirely unnecessary statement that "Im Spätboot" is the loveliest of all the Strauss songs, in which opinion not one out of a hundred will concur. The other articles are: "Music and the Grand Style," D. C. Parker (Glasgow); "Some Notes on Coleridge-Taylor," Herbert Antcliffe (London); "An 'Instrumental' Aesthetics of Music," Howard Markel (New York); "Bird-Music," W. B. Olds (Decatur, Ill.); "Notes Versus Tones," Arthur George (Los Angeles); "A Reply to 'Tonic-Sol-fa,'" W. G. Whitaker (Newcastle-upon-Tyne); Heinrich Heine's "Musical Feuilletons" and "Views and Reviews," Carl Engel (Washington, D. C.).

Dunning Normal Teacher Presents Pupils

Cara Matthews Garrett, normal teacher of the Dunning System of Improved Music Study, presented her pupils in recital and demonstration of the Dunning System of Improved Music Study at San Marcos Academy, San Marcos, Texas, on March 18. Some thirty-five children took part in the program and showed remarkable skill and training. It was truly astonishing to hear and see what these children were able to do. The program included ensemble and solo piano playing, theoretical work, songs and movements, rendered with an enthusiasm which plainly told that all were in love with their work.

On March 25 an operetta, "The Farmerette," under the direction of Miss Garrett, was rendered in Harris Chapel by some forty children and proved to be one of the most beautiful and enjoyable events of the school life.

Miss Garrett expects to hold a normal class for teachers in San Antonio, Texas, beginning on June 5, after which she will spend several weeks in New York City, reviewing under Mrs. Dunning and also attending the New York University. M. G.

Schelling to Play with Two New York Orchestras

Ernest Schelling, who played this season with every important orchestra in the country except the Boston, New York Symphony, Cleveland and California organizations, has been engaged for next season by both the New York Symphony and New York Philharmonic, and also with the Cleveland Orchestra. Beginning December 10 he will make a fortnight's tour with the Cleveland Orchestra, spending the greater part of the time in the South, where among the engagements already booked are concerts in Jacksonville, Charleston, Dayton Beach and St. Augustine.

Klink Singing Another "Dream of Gerontius"

Frieda Klink, who has won an enviable record as an oratorio artist, sang Elgar's "Dream of Gerontius" at the Church of the Ascension, New York, on Sunday afternoon, April 8. Next month Miss Klink will appear at two of the important spring music festivals—Charleston, Ill., May 4, and Keene, N. H., May 25. At the former she will appear on a miscellaneous concert program, and at the latter in the "Swan and Skylark."

Althouse Busy This Month

Paul Althouse, tenor of the Metropolitan Opera Company, who lately returned from a comprehensive western concert tour of many states, will sing this month, among other engagements in Boston, Bridgeport, Chicago (two appearances—one with the Mendelssohn Club, the other with the Marshall Field Choral Society) and Sault Ste. Marie, Mich.

Helen Stanley Sings for D. O. N. Y.

The seventh meeting of the Daughters of Ohio in New York was in the form of a president's tea and attracted a large audience to the East Room of the Waldorf-Astoria on the afternoon of April 10. Helen Stanley was heard in a song recital, and needless to say gave much pleasure with her delightful singing.

Pavloska on Coast Next Month

Irene Pavloska will spend the month of May on the coast. Prior to her engagement at the North Shore Music Festival at Evanston, Ill., Miss Pavloska will give recitals in many of the leading cities on the coast.

THE PROBLEM OF THE STUDENT

(Continued from page 12.)

be men and women competent to give constructive criticism in every branch of their work, so that they build up in their pupils not only a real knowledge of the material side of their art, but a keenly imaginative style, which will develop real originality.

We have had much insincerity and bluff, a desire for self-aggrandizement, an unfortunate amount of advertising, which gives the impression of charlatanry, even if it is not absolutely false, and such things should be fought by every teacher who has the welfare of his profession at heart.

I think the matter of advertising is one of the greatest difficulties for the teacher to give serious attention to. A little prejudice, a little jealousy, a little desire for glory leads teachers to proclamations which are false and insincere and leads them to claim things which are not rightly theirs and leads them to the use of names of great singers either past or present, to which they have no right. I have definite examples in my mind.

I sometimes wonder if we would be better off if we did not advertise at all or make any claims for ourselves, any more than does the doctor or lawyer, but we must remember that there is a theatrical side to our work and therefore our methods of procedure are of necessity different from the two dignified professions just mentioned. We also have to remember that our pupils must be brought to the attention of the public and to local managers in such fashion as to secure them opportunities to demonstrate their powers, and it seems that advertising is therefore necessary, but it is also certain that advertising can be just as honest and sincere and straightforward as anything else in life, and no amount of unjust claims or of fake advertising is going to benefit either pupil or teacher.

Someone once said that after war there had always been a mass of bunk, balderdash and bolshevism, and the present time gives us no exception. One of the results of the three B's has always been intolerance and discontent, which always follow anarchy in any form.

We are, however, rapidly passing through this period and we are probably facing one of the most interesting eras the world has ever known. We will recover from this recent confusion more quickly than the world has ever recovered from such a cataclysm, because today we have more to work with, we have more educated people, we have in reality a more generous spirit of saneness and commonsense, and I sincerely believe that we have more real earnest spirit than the world has ever had before. It only needs awakening.

The mission of our art is to idealize this spirit, to interest humanity in things other than material and to teach everybody that we have a leavening of the ordinary in life by means of the truly beautiful.

The last matter I would like to touch on is the question of reading. Literature has also been through its hard time and pupils should be guided most carefully as to what to read and what to avoid. There are countless books, for instance, upon voice and style, but there are only a few really worth while. The pupil should be guided in his reading, whether it be for purposes of direct education in his chosen profession or whether it be for purposes of general education. Time is the most valuable thing we have and we cannot afford to waste any time by the reading of useless or demoralizing literature. I know of nothing that can contribute so much confusion to the pupil of singing as the reading of various books on how to sing. For this reason I give to my pupils several times a year a list of books covering all subjects which will contribute not only to their particular singing education, but to their general culture and refinement.

HERBERT WITHERSPOON.

Marguerite Namara Captivates New Orleans

"Mme. Marguerite Namara fairly captivated her audience both with her beauty and her splendid singing." Thus ran the opening sentence of the criticism in one of the important New Orleans dailies after Marguerite Namara's appearance in that city on April 3 as soloist with the St. Louis Symphony Orchestra on tour. And the Times also was not behind in its praise of the Chicago Opera soprano: "The exceptional vocal artistry of Mme. Namara aroused the large audience to the pitch of enthusiasm excited by any artist of the year." And the Southern city has heard many great artists this season. But it was perhaps the item that summed up Marguerite Namara's performance most tersely and impressively: "Mme. Namara's success was unequivocal."

Busy April for Van der Veer

Beside singing Lenten oratorios and cantatas, Nevada Van der Veer has had an unusually busy April filling important engagements. On April 19 she was soloist with the Beethoven Society of New York; April 24, 25 and 26 she sang at the Halifax, Nova Scotia, music festival; today, April 27, the music festival at Truro, N. S., claims her services, and tomorrow a concert in Wolfville, N. S. At her appearance with the Beethoven Society, Nevada Van der Veer sang (with Reed Miller) a duet from "The Jewels of the Madonna," "Il est bon, il est doux" from Massenet's "Herodiade," and a group of songs.

Schroeder Pupil at Princess Theater

Libbie Lewis, a young and talented pupil of Henry Schroeder, gave her first New York recital at the Princess Theater, on Sunday afternoon, April 9, revealing in her performance much fire, warmth and intelligence. Her program was made up of Bach's "Italian Concerto," MacDowell's "Shadow Dance," a group of Chopin numbers, "Le Coucou," Daquin, three selections by Mendelssohn, three by Scarlatti, and Rachmaninoff's prelude in G minor. She was heartily applauded by a large audience.

Little Journeys to Music Land

The monthly recitals and demonstrations of The Dunning System, at the Dunning Studio of Folsom Rensch in Columbus, Ohio, are creating much interest as the marked advancement of the work under the careful guidance of Miss Rensch is very noticeable both to students and their guests. The students are taught in this way to express themselves in the art of music before the public. They are delighted and interested in each trip to Music Land.

Miss Rensch is a graduate of the Normal Training

Class for Teachers, in The Dunning System of Improved Music Study, which was held by Adda Eddy in 1921.

United Scandinavian Singers Heard

A fine concert was given Sunday afternoon, April 9, at the Academy of Music, Brooklyn, by the United Scandinavian Singers of New York, Ole Windingstad, director, assisted by Augusta Tollefsen, piano; Carl H. Tollefsen, violin; Paul Kefer, cello, and the Tollefsen Trio. The Tollefsen Trio rendered Scandinavian folk music settings. Mr. Kefer played "Chants Russe" (Lake), "Serenade" (Ginnmounoun). Mme. Tollefsen rendered Grieg's ballade (variations on a Norwegian air). Mr. Tollefsen rendered "Old Melody" (Sinding), "Gavotte and Musette" (Tor Aulin). The Tollefsen Trio followed with Tchaikowsky's trio in A minor, op. 50, and the United Singers finished with "Jubilate," Lie; "Uti Bondens Stuga," Soderman; "Sverige," Stenhammer. It is seldom one has the opportunity of hearing a combination of such fine male voices, so well trained. Mr. Windingstad has the same control over the men comprising the United Scandinavian Singers as he has over his orchestra. The ensemble effects were expressive and in excellent tone coloring. The humming accompaniment to Anton Wettessen's beautiful solos was very well done, and the first tenors gave an excellent imitation of the banjo as accompaniment in "Kentucky Babe." The Scandinavian folk music was particularly appropriate and very effective, rendered artistically by the Tollefsen Trio. The same may be said of Mme. Tollefsen's selection and Mr. Tollefsen's group of characteristic pieces. Mrs. Tollefsen made such a strong impression upon her hearers with Grieg's ballade that she was obliged to respond with an encore. The Tchaikowsky trio was a decided artistic finish to the program and was appreciated by the audience.

Definite Althouse-Middleton Sailing Dates

Paul Althouse and Arthur Middleton, who will make a twelve weeks' tour of Australia this summer, will sail on the S. S. Matsonia, of the Matson Line, leaving San Francisco on July 12 and reaching Honolulu July 18. After giving concerts in Hawaii, the singers will embark for Sydney, New South Wales, on the S.S. Venture, of the Oceanic Line, on July 24, arriving in Australia during the first week in August.

The Althouse-Middleton tour is now definitely fixed to open in Sydney on Thursday, August 10, and concerts will be given there also on August 12, 14 and 16.

Kronold Memorial Concert, May 7

Elsewhere in this issue of the MUSICAL COURIER will be found the list of artists to be associated in the Kronold Memorial Concert, Carnegie Hall, May 7. Few concerts offering such a galaxy of stars have been given in Carnegie Hall this season. The affair is under the chairmanship of Baroness Von Klenner, president of the National Opera Club.

N. A. of O. Recitals in Music Week

The National Association of Organists announces that the Wanamaker auditorium, with its magnificent new concert organ, has been placed at its disposal by the concert direction, for the purpose of presenting a festival of organ music during Music Week (May 1-6). This new instrument was recently dedicated by the famous organists, Marcel Dupré and Charles M. Courboin.

The National Association of Organists is planning to make this event one of unusual significance in the history of the king of instruments and of the organization. The hearty co-operation of the Catholic Guild of Organists and the Society of Theater Organists has been secured. A different program will be given every afternoon in the auditorium, which will present the organ in every possible phase of its activity, in association with the churchly atmosphere, with the home, as a concert instrument, in the theater, and as an ensemble instrument in connection with other instruments.

A number of prominent organists will appear during the week including Charles M. Courboin, Belgian virtuoso-organist; Richard Keys Biggs, organist of the Church of the Queen of All Saints; John Doane, organist of the Church of the Incarnation. Well known patrons of music are expected to deliver brief addresses each day in tribute to the organ, and a number of prominent singers, instrumentalists and choruses are expected to appear.

Admission is free and a general invitation is extended to the public to attend this series of organ concerts.

Siloti to Spend Vacation in Europe

Alexander Siloti, the Russian pianist, concluded his American season with three appearances with the Boston Symphony Orchestra, in Cambridge, April 6, and in Boston, April 7 and 8. Mr. Siloti returned to Europe on the Royal Mail S. S. Orduna, sailing April 15.

George Engles, who induced Siloti to leave Europe for a second American visit after an absence of twenty-three years, announces that the pianist will spend his summer in Antwerp, dividing his time between rest and recreation and in the preparation of his programs for an extended American tour next season, beginning in October.

Parks Sings Via Radio

After Paul Parks, baritone, recent winner of the Bispham contest, finished singing a program of songs at the radio concert given at Wanamaker's, there immediately came a telephone request from Bellevue Hospital for more. The radio concert was given under the auspices of the American Legion, of which organization Mr. Parks is a member.

The Lhevinnes in Pittsburgh

Two appearances in Pittsburgh within a few days were recently made by Josef and Rosina Lhevinne, the first as soloists with the Philadelphia orchestra and the second in recital before the Society of the Friends of Music.

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Stanley's Views on Recital Gowns

A woman may sing like an angel, but if she looks like a frump nine-tenths of her audience will think she sounds like one.

This opinion was expressed by Helen Stanley when asked how much an attractive appearance had to do with the success of a recital artist.

"In a woman it is indispensable," she replied. "Of course it counts for much in a man, too, but if a man is naturally unattractive little or nothing can be done to make him look otherwise on the concert stage. So, in that respect, the woman has the advantage. No matter how unattractive she may be under ordinary conditions she can be made to look charming when before an audience."

As Mme. Stanley is generally conceded to be not only one of the most artistic singers now before the public but also one of the most beautiful, it was suggested to her that sometimes an attractive stage appearance is a gift of the gods. But with this she differed.

"Some of the plainest women are the most attractive on the concert stage, while others who can claim more than the average share of good looks are far from agreeable to the eye when facing an audience. The reason for this is that they do not give enough thought to their gowns. A sympathetic modiste is just as indispensable an assistant to the woman recital artist as a sympathetic accompanist."

"No, I do not think that a gown in the very latest mode is any more appropriate to the recital stage than it is to a portrait. A painter never poses his feminine subject in a gown that is the dominant mode at the moment. He wants something more general in its artistic effect. And a woman on the concert stage should present to the eye a picture that is not too definitely associated with the prevailing style."

As Mme. Stanley had just returned to New York from a transcontinental recital tour when this conversation took place, she was asked if she took the trouble while traveling such a distance to carry out her ideas of concert costumes.

"Most assuredly," she replied. "I spent months preparing the programs for my tour to the coast, and, at the same time, through conferences with my modiste, I gave much thought to the gowns I was to wear. All of them were ready a month before I left. Then I put them completely out of my mind. That left me free to think of the music I was to sing."

"And did the critics comment on your gowns as well as on your singing?"

"Yes, occasionally," acknowledged Mme. Stanley. "But," she added, "I would rather they were never mentioned. For I believe that a gown should so harmonize with the atmosphere of a recital that it seems but part of the whole rather than a distinct feature. Indeed I think a bizarre gown is an even greater detriment to a singer than a dowdy one. But there is no justifiable excuse for either."

"Do not think," she went on earnestly, "that I am minimizing the importance of a singer's vocal and interpretative art being her first consideration always: for unless it is, she will fail with her public no matter how much she may please by her appearance. But, having achieved an artistic standard in her work, she should enhance it by giving thought to how she will look to her audiences when appearing before them as an artist capable of interpreting the masterpieces of song. In my opinion she owes it to them to make her appearance harmonize with her art."

And the interviewer, agreeing, felt there was nothing further to be said.

Cadman Completes Successful Tour

Charles Wakefield Cadman has just completed what he feels is the most successful concert tour of his career. He had unusual notice in the east this year due to the growing demand for American compositions and recognition of American composers. The recital with Tsianina, in Jordan Hall, Boston, was most gratifying and the audience gave him an ovation at the close of the concert. In New Orleans also they were most enthusiastically received.

One of the charming incidents of his trip was his initiation into the Symphonic Fraternity, the only music fraternity in America. He has been a member for three years, having joined at the same time that Walter Damrosch and Victor Herbert did, but he did not have the opportunity of being initiated until recently. The ceremony took place at the University of Oakland at the close of his concert there, when he was presented with two handsome pins set with rubies and diamonds.

Mr. Cadman will fill concert dates on the Pacific Coast during April and May, having been booked for fifteen concerts in all.

Namara Entertained by Shreveport Kiwanis Club

Upon the arrival recently of the St. Louis Symphony Orchestra, with Marguerite Namara as soloist, in Shreveport, La., representatives of the Chamber of Commerce, Kiwanis, Rotary and Lion's clubs, with Mayor Ford and the city commissioners, welcomed Marguerite Namara, Conductor Ganz and his organization. The entire orchestra, with Miss Namara, was entertained at the weekly luncheon of the Kiwanis Club at the Youree Hotel. That evening a large crowd filled the Coliseum to hear the notable musical program. To quote the Times: "Marguerite Namara was undoubtedly the feature of the evening and the song which Rudolph Ganz wrote for and dedicated to her, 'A Memory,' brought thunders of applause. Miss Namara sang three encore songs and was recalled again and again."

Francis Rogers Sings the Old Songs

In connection with the Remembrance Meeting, held Thursday evening, April 6, in commemoration of the fifth anniversary of America's entrance into the World War, an interesting feature of the program was the group of songs given by Francis Rogers. It will be remembered that Mr. Rogers was one of the first to go to France to help entertain the boys, and none labored more diligently and faithfully in their behalf than he. It was altogether fitting that he should be chosen for this occasion. His numbers included such old time favorites as "Little Gray Home in the West," "Mother Machree," "A Perfect Day" and

"Rolling Down to Rio." He was assisted by John Hayden at the piano.

American Institute Recitals

The frequent recitals given by students at the American Institute of Applied Music, Kate S. Chittenden, dean, continued with that of April 1, when fifteen numbers made up the program. Pupils of the following teachers took part: Miss Chittenden, Mrs. Nellis, Messrs. Moore, Lanham, Tebbis and Spiering. The pianists, singers and violinists were: Muriel Bunnell, Adele Holstein, Grace McManus Smith, Kathleen Hill, Lorraine Lucas, Helene Smidt, Abe Steinberg, Jean Howell Burns, Charles Brandenburg, Sybil Smith, Mabel Eklund, Mary Smidt, Helen Parker Ford, Sidney Shapiro and Irene Miller.

An informal recital on April 7 had as participants the following pianists and violinists: Jean Burns, Florence Reilly, Katherine Birdsall, Edna Oster, Jeannette Dalton, Amy Youngs, Marie Petti, Elizabeth Gerberich, Irene Miller and Isabel Scott. These were the pupils of the Misses Chittenden, Stetler and Nugent and Mr. Raudenbush. On this program were notably dignified works, such as the Mendelssohn and Mozart violin concertos, the "Blue Danube Waltz," by Schulz-Evler; "Reflections on the Water," Debussy; Beethoven sonata, and excerpts from Henselt, Schytte and Scott.

Easter Music at First Presbyterian Church

Dr. William C. Carl, organist and director of Music at the First Presbyterian Church, on Easter Sunday, gave the following musical program:

(MORNING.)	
Organ—Easter-dawn	Clausmann
Easter-day	Loiet
Easter Flowers	Mally
Anthem—The Risen Christ	Noble
Carols—Rejoice the Lord Is Risen	Traditional 1623
A Joyous Easter Song	Traditional
Now Christ the Lord Is Risen	17th Century
Organ—Toccata from the Fifth Organ Symphony	Widor
(EVENING.)	
Organ—In dulci Jubilo	Bach
Alleluia	Dubois
Carols—Victory	Old Asian
The Women at the Sepulchre	Woynsch
Song of Mary Magdalene	Massenet
The Three Lilies	Old Breton
Organ—Carillon	Boellmann

Vera Curtis, soprano; Elizabeth Lennox, contralto; Bechtel Alcock, tenor, and Jerome Swinford, baritone, were the soloists.

Vanderpool Featured at Asbury Park Concert

On April 7 the second of a series of three recitals, which are being given in the First Methodist Episcopal Church in Asbury Park, N. J., for the benefit of various local charities, featured Frederick W. Vanderpool, who, being a resident of the town and one of America's best known composers, seemed the logical person to be favored on this occasion.

With the composer at the piano, the local quartet rendered his "Angel of Light, Lead On," and Master William Glean, boy soprano soloist of All Angels' Church, New York City, sang a number of standard solos.

Claussen Scoring in Opera

Julia Claussen, mezzo soprano of the Metropolitan Opera Company, recently made a highly successful appearance as Kundry in "Parsifal" with the Metropolitan Opera Company in Philadelphia. She sang Brunnhilde in "Die Walküre" in New York at the opera on April 19, and on April 21, she appeared as Brangaene in "Tristan and Isolde." At the Sunday night concert on April 15 she sang Dalila in the first act of "Samson et Dalila" in concert form.

Matthews Sings in Ann Arbor

According to the Ann Arbor Times-News "a great deal of enthusiasm has been expressed over the sacred concert given at the Trinity Lutheran Church by John Matthews, dramatic tenor of Philadelphia, Pa., assisted by the choir and Mrs. Max Zemke, soprano, and Neva Nelson, violinist. Matthews' singing was all that could be desired. Especially enjoyable was the duet by Mr. Matthews and Mrs. Zemke. His choice of program was excellent."

Engel and Bishop Return from Maine

Gabriel Engel, violinist, with Julia Ford, coloratura soprano, and Everett Bishop, baritone, recently returned from a tour covering three weeks in Maine. These concerts were under the direction of William R. Chapman, conductor of the Rubinstein Club.

Simmons' Twelfth Festival Appearance

William Simmons will fill his twelfth festival date at Spartanburg, S. C., on May 4, at which time he will be heard in the baritone roles of "Pagliacci" and "Cavalleria Rusticana."

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MUSIC ON THE PACIFIC SLOPE

SEATTLE MUSIC NOTES

Cornish School Graduate in Recital—Ladies' Musical Club Holds Reunion Luncheon

Seattle, Wash., April 4.—The last in the series of chamber music concerts, which have been given during the season under the auspices of the Musical Arts Society, was rendered on the morning of March 8, when the Claud Madden Instrumental Ensemble gave delightful performances of the trio by Wolf-Ferrari, the Dvorak "Terzetto" for two violins and viola, and Henry Hadley's tuneful quintet. So much success has been attained in the giving of this series, both artistically and financially, that the Musical Arts Society has already announced its intention of repeating the series next season. In addition to offering an opening for appearances for many of the leading local artists, these concerts have given opportunity to the large musical public of Seattle to become familiar with chamber music which has heretofore had but infrequent hearing.

Iris Canfield, artist pupil of George Kirchner, who is head of the cello department of the Cornish School and of the fine arts department of the University of Washington, was heard in her graduation recital at Meany Hall on the evening of March 9. She was assisted by Rita Medin, soprano. Miss Canfield chose for her numbers a sonata for cello and piano by Saint-Saëns, concerto in E minor by Popper, and some lighter numbers of charm. Miss Canfield has very sure and fluent technic, with which she combines a musical understanding that is comparable with artists of greater experience. Arville Belstad was the accompanist.

Winifred Bateman, a gifted violin pupil of John Spargur, was presented in recital by her instructor recently at the Fine Arts Hall. Miss Bateman revealed exceptionally fine technical training and intelligent grasp in her interpretations. She rendered the Saint-Saëns concerto in B minor, the Bach chaconne and Nardini's E minor concerto, in all of which she was quite at ease.

One of the most interesting events of the past few weeks was that of the reunion luncheon given by the Ladies' Musical Club at the New Washington Hotel, at which about one hundred guests were present. Probably no influence has been of greater power in the upbuilding of an appreciative musical audience in Seattle than this club, which is now working in its thirty-first year, and the remarkable part of its history is in the fact that its efforts through all these years have been largely in the hands of a small coterie of leaders. It has distinguished itself in having presented over one hundred first magnitude stars in recital; it has brought all of the great symphony orchestras of the country which have been on tour, and has furnished several scholarships for students who are now making themselves known in the musical world. The club has always placed its strength behind those things which were counted worth

while, and it has the sincere love and respect of every musical organization of the city; it has but to announce a plan in order to enlist the entire strength of musical Seattle.

Harry Krinke presented six of his advanced pupils in an interesting studio recital on March 2 in a program made up of numbers by Chopin, Liszt, Schubert, Saint-Saëns and several of the modern composers, which were excellently rendered by Gertrude Erickson, Alice Gasser, Cecilia Michaud, Bernadine Giddons, Alva Parker and Walter Morgan. Mr. Krinke's pupils always give evidence of their excellent training, and the audience was appreciative of their efforts.

Mrs. Israel Nelson, contralto, and Hattie Edenhelm Carlson, pianist, gave a joint recital at the First Swedish Baptist Church recently. The program was of excellent construction, and enthusiastically received by the audience.

Alexine Whisnant, one of the new members of the Cornish School faculty, was heard in a piano recital on March 28 when she rendered a prelude in E minor of Mendelssohn; theme and variations, F major, of Beethoven; some of the smaller works of Schumann, a nocturne of Chopin, and the same composer's ballade, op. 47. She plays with excellent technical facility and splendid intellectual grasp. Miss Whisnant, who came to Seattle from Chicago last fall, has, in addition to her teaching work at the Cornish School, been coaching with Calvin B. Cady, the distinguished pedagogue who has charge of the normal work at the Cornish School.

Bernhard Perboner presented a large class of violin students at the auditorium of the Y. W. C. A. on March 27. The auditorium was completely filled with an audience which was enthusiastic over the work of these young students.

Mabelle Darud, a young miss of twelve, who is a promising student of piano under Marie Gashweiler, presented rather an ambitious program at the Fine Arts rooms, as a benefit concert for the King County Humane Society, on March 25.

Frances Tanner, violinist, and John Hopper, pianist, have concluded a short tour of the northwest during which they appeared in joint recitals.

Two interesting Sunday afternoon studio musicales were those given by students of Bessie Moore Brannen and Maybelle Brannen, March 18 and 25.

Kirk Towns has moved his studio into more commodious quarters at 505, the McKelvey. Frank Meeker and Dewey Washington, two advanced students under Mr. Towns, have been appearing in many local concerts with success.

Nellie C. Cornish has returned from her annual trip to New York and other eastern centers and has announced her artists for the summer school at the Cornish. These include Adolph Bolm, the distinguished dancer and master of ballet productions; Sergei Klibansky, the well known master of voice; Cornelius Van Vliet, the distinguished cellist;

Annie Louise David, harpist, and others to be announced later. Miss Cornish returned by way of the southwest and California, where she was made the honor guest of many social and musical affairs, and reports much interest from the musical profession of this part of the country in the forthcoming summer school season.

An interesting program recently given by the Music Practice Club, which is studying the works of American composers this year, was devoted entirely to home talent, when works by Amy Worth, Marian Coryell, Hope Turner and Kathleen Collings were rendered. Hope Turner and Kathleen Collings are students in piano and compositions under Miss Coryell, and their efforts reflected favorably upon the great talent of their teacher. The works of both Miss Coryell and Mrs. Worth are well known locally, and counted among the best efforts in creative work in the city.

Elizabeth Richmond Miller entertained in her studio at the McKelvey in an afternoon musicale, followed by tea. A large number of Mrs. Miller's students rendered numbers which were well received by the guests present.

Among the students of Miss A. L. Trent who have accepted positions as soloists in Seattle churches are Jack Kelliher and Mrs. J. S. Calwell.

Sarah Yeagley has returned from a short trip to Los Angeles, and is again busily occupied with her large class of piano students.

Recent artists who have attracted capacity houses here are Percy Grainger, who made his initial appearance in Seattle, and who won immediate favor; Galli-Curci, who is always a great favorite with the local people; Reinald Werrenrath, who holds a particular place in popular favor; Sophie Braslau, Selim Palmgren, and the San Carlo Grand Opera Company. J. H.

Large Audience Hears Edward Johnson in San Francisco

During the San Francisco run of the Chicago Opera Association, Edward Johnson gave quite a treat. He sang at one of the band concerts in Golden Gate Park to an audience that is said to have numbered at least 15,000 people. These concerts have been a feature of Golden Gate Park for years, and perhaps are one of the things that have fostered music in San Francisco. It was always a big audience, for the concerts are invariably good, and when it was announced that Edward Johnson of the Chicago Opera would sing the audience even increased in size. One of the songs selected by Mr. Johnson for this occasion was Arthur A. Penn's "Sunrise and You," with which his name has been so closely associated since he made the Victor record of this song. In spite of the fact that these concerts are held outdoors, every one could hear every word, for the band stand is so built and the acoustics are so good, and above all, Mr. Johnson's diction and delivery are so excellent, that

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in spite of it being outdoors, the song could be heard everywhere.

OAKLAND HEARS SOPHIE BRASLAW IN A DELIGHTFUL CONCERT

Mills College Pageant—Music Teachers' Announcements—
Notes

Oakland, Cal., March 25.—A memorable program, interpreted by a memorable voice, brought joy and enthusiasm to the crowded audience at the Municipal Opera House, March 13, when Sophie Braslaw, contralto of the Metropolitan Opera, filled the bill for the sixth event of the Artists' Concert Series, under the management of Miss Z. W. Potter and auspices of the Music Section of the Oakland Teachers' Association. Many of the songs were heard in Oakland for the first time, others were already favorites; but Miss Braslaw had the art, the heart and the personality requisite to make of her recital one of the most brilliant of the present season. Ethel Cave-Cole, at the piano, accompanied with a sympathetic effectiveness and style of unusual charm.

MILLS COLLEGE PAGEANT ARTISTIC AND FINANCIAL TRIUMPH.

Capacity houses saw the two presentations of the benefit performance, "A Dream of Fair Women," staged recently at the Municipal Opera House for the Mills College one million-dollar endowment fund. Talented groups of dancers, under the general direction of Ruth St. Denis, were features of the program. The solo dances of the great artist herself elicited rounds of applause. The pageant took the form of three consecutive showings of the development of the social side of women's life from Early Egyptian days, through Greek and Roman, and in the third episode from Elizabethan times up to the modern. The final act was a procession and grouping upon the stage of several hundred students of Mills College in the various costumes (or gowns) of their activities. Particular tribute was given to the dancing of Lucile Cavanaugh Leimert, who danced an old-fashioned gavotte with Dr. Mitchell as partner. Numbers by the Wednesday Morning Choral were effectively introduced under Mrs. Newton A. Koser, Paul Steindorff conducting.

MUSIC TEACHERS' ANNOUNCEMENTS.

The piano section of the Alameda County Music Teachers' Association met on March 5, when Cantor Reuben R. Rinder, of Temple Emanu-El, San Francisco, addressed the meeting. His topic was "An Historical Presentation of the Development of Jewish Music from the Earliest Biblical Times to the Present Day," with vocal and instrumental illustrations. Grace Becker, cello, and Mrs. Del Valle, accompanist, were heard in solos. March 5 a meeting of the student section was arranged by the Misses Simpson and McDonald. March 12 the violin section met at the studio of Signor de Grassi, who gave violin selections. March 14 the harmony section met at Alice Egger's studio; Albert Elkus addressed the meeting. March 20 the organ and vocal sections combined programs at the First Congregational Church; William W. Carruth played a program of organ numbers, and H. B. Pasmore gave a talk on "Hawaiian Music." March 26 the piano section met at the studio of Grace Jones, who read a paper entitled "The Psychology of the Talented Child"; Miss Wellendorf played a group of modern piano solos, and Virginia Graham sang a group of songs.

OAKLAND SCHOOLS' MUSIC DIRECTOR BUSY IN SOUTH.

Glenn Woods, director of Music in the Oakland schools, who was "loaned" to the State Board of Education for a survey of the schools of the state with reference to their attention to music, is spending the first weeks of his investigation in the south. He was first in San Diego, then in Imperial Valley, and more recently in and about Los Angeles. From there he expects to work steadily northward, occupying about four months in his task.

NOTES.

Catherine Urner, assisted by Mildred Turner, pianist, and W. G. Corlett, flutist, gave a concert recently at Mills College, under the auspices of the Mills College Music Club. The program was open to the public. Miss Urner is a member of the faculty of the vocal music department, and her own compositions were featured on the program.

Formerly of this city, Estelle Reed has returned to the home of her mother after new triumphs in the south as premier danseuse. For the past four years she has been associated with Theodore Kosloff, the Russian ballet master, in the capacity of premier character dancer. Among the many Kosloff productions in which Miss Reed starred was the widely known and enormously successful ballet, "Leginska."

The celebration of St. Patrick's Day by a musical and literary program took place on March 15, when the following took part in the program: Supervisor John F. Mullins, address; Leonard Hickson, cornet; Lillian McCarthy, hornpipe; Dennis Sheerin, Irish songs; Constantino Branko, accordion; Mrs. E. J. Brown, vocal; Robert Robertson, specialties; Marion Smith, fancy dancing; Metropolitan Quartet, songs; John Taffoli, accordion; Alice Rappold, specialties; soldiers' song, by the audience; oration, Hon. Frank M. Silva.

After an absence of one year, during which time he enjoyed a needed vacation, Leon Kowalski, veteran musical director of the Oakland Orpheum, returned to that theater last Sunday with a new orchestra. He succeeded Claude M. Sweeten, who, with his musicians, was transferred to the new Junior Orpheum Theater in San Francisco. With the opening of the Oakland Orpheum, fifteen years ago, Kowalski was appointed to the position of musical director. He is a talented musician and a leader of unusual ability and distinction.

The first drama forum of the Little Theater Club of Oakland was held recently at the Y. W. C. A. auditorium. Dr. C. Aronovici, of the extension department of the University of California, spoke on "The Little Theater and Its Purposes," etc. Sergei Mihailov, Russian pianist, fur-

nished an hour of music from Brahms, Chopin and his own compositions.

Gilbert and Sullivan's comic opera, "The Mikado," was given two performances by the students of the Alameda High School March 18. All the roles were cleverly acted and the singing was good. The 100 piece orchestra was under the direction of W. I. Stratton. Hazel B. Hunter directed the singing. Richard Heinz was stage manager.

The Scotch violinist, Maurice Level, rendered several solos recently at the Twenty-third Street Baptist Church at the regular evening service.

An afternoon of oratorio music was enjoyed by the music history section of the Adelpia Club, Alameda. The life and oratorios of Mendelssohn were reviewed by Mrs. Elbridge Gerry Smith. Selections were sung by Mrs. W. H. Sellender, soprano; Mrs. Gwyn Tebault, contralto; John Nicolson, baritone; Dixon Irvine, tenor; Mrs. John Hollingshead, Mrs. Wallace Meracle, duets; Mrs. T. A. Dunlop, Mrs. William Costello, Mrs. Tebault, trios.

Dorothy Talbot, coloratura soprano, was recently the assisting artist to Laura Griffing in her initial appearance as a violinist before a San Francisco audience. The recital was given at the St. Francis Hotel.

Members of the artist class at the Oakland Conservatory of Music, Florencia Esquerria and Luna Reyes, pianist and violinist, gave a program of much versatility a short time ago.

A violin program was given by Robert Rourke at the Hotel Oakland. Those who played were Margaret Cornell, Maurice Level, Mildred Mitzman, Dean Donaldson, Bernard Hillagan, Hazel B. Hunter, Armine Martin, Moraine Buzan, Grace Reinle.

Pupils of Eva Garcia were heard in recital March 4 at Palm Court Hall, Piedmont.

Katherine Coolidge, soprano, and Luther Marchant, baritone, were presented in a pleasing and artistic song recital at the Hotel Oakland, by Zannette W. Potter, March 7. They made a favorable impression by their excellent work.

The regular monthly organ recital at Mills College, under the direction of William W. Carruth, instructor in organ at the college, was given March 7, when he was assisted by Emil Huske, French horn soloist.

At Ebell Hall, on March 7, a concert was given under the auspices of the Alameda County Music Teachers' Association. Those taking part were Marie Milliet, soprano; Eva Gruninger Atkinson, contralto, with Edgar Thorpe at the piano; Marian Nicholson, violinist, accompanied by Helen Rust, and Edwin Carlsberg pianist.

Miss Austin, a New York violinist visiting here, was presented at the Americus Talent Club February 24. Also appearing were Irving Krick, boy pianist; M. Rowe, cellist; Marjorie Stebbins and Helen Goodfellow (little girl pianists), and Rosalie Harrison.

The London Follies, with Harry Tate and a bevy of beautiful English chorus girls, gave a four nights' show at the Municipal Auditorium Theater, commencing February 27.

Mme. M. Collaway-Byron, soprano, was heard recently at the Municipal Auditorium Theater in a recital for the Home for Aged Colored People.

Alexander McCurdy, Jr., aged sixteen, pupil of Wallace A. Sabin, gave an organ recital at the Trinity Episcopal Church. He was assisted by Ruth Waterman Anderson, contralto.

Seventy-five guests enjoyed the recital given March 17 at the Henshaw Building by pupils of the American Conservatory of Music. The opening number was given by twelve instrumentalists, all under twelve years of age, and a closing ensemble was played by fifteen students in the intermediate grades.

A program of social and musical activities is being planned for the fourth annual convention of the California Federation of Music Clubs, to be held in San Francisco, April 30 to May 3, inclusive, with the San Francisco Musical Club and the San Francisco Music Teachers' Association as hosts.

A program of miscellaneous numbers by members of the Etude Club was given March 13, when Alma Berglund Winchester, soprano, was chairman of the day.

Jackie Stuart, violinist, and Harold Metcalf, pianist, each eight years old, were presented recently by Gertrude Sutter Altman in concert at the home of John L. Metcalf.

Helen Valentine presented her thirteen year old pupil, Blanche Louise Rochau, in a piano recital a couple of weeks ago.

A musicale by the Rubini Club, composed of pupils of Ruth Bird Nickel, took place on March 11 at Ebell Hall, when a miscellaneous program was rendered, including vocal and instrumental numbers. E. A. T.

SPOKANE ACCLAIMS GALLI-CURCI

Spokane, Wash., March 25.—The Galli-Curci concert was a great success. She sang to a capacity house at the State Armory. Over three thousand people were present to hear the famous prima donna, who was at her best. She introduced her own cadenzas with great ease and beauty, winning tremendous applause, especially in "Lo, Here the Gentle Lark," and that favorite old air, "Il Bacio," by Ardit, written especially as an exhibition song for the once famous Patti. The rippling trills and wonderful staccati brought down the house. In the second group she again delighted her audience with rapid Spanish and French airs, in which her command of the legato was also plainly discernible. She ended her program by singing a portion of the "Mad Scene" from "Lucia," with flute obligato by M. Berenguer, who also assisted in two of the other solos. His work in conjunction with Mme. Galli-Curci's singing was enjoyed by the audience, and his solos were well rendered. At the piano, Homer Samuels accompanied in his usual splendid manner. D. B. K.

Sacramento Notes

Sacramento, Cal., March 20.—The Saturday Club presented the contralto, Sophie Braslaw, to members at the Clunie Theater, Friday evening. It was one of the finest occasions experienced in many a day. Seldom do we hear such a voice and such artistry. The accompanist was Ethel Cave-Cole, a pianist of fine ability. A. W. O.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE SPIRIT OF MUSIC

The Possibilities of School Work, and What Classroom Music Really Should Be

If school music were to be defined in one sentence it might be called "the spirit of the school." It is the one subject which co-ordinates and articulates with all the other subjects. It is the one which brings the chief delight and the greatest joy into the lives of the children. It makes them want to know a great deal more about other subjects, and helps them to do their general work in a better manner. Without it the school is a cold impractical place. The ancient theory that technic must precede interest has been banished from the schools for all time, and in its place a saner and more appealing approach for the sake of the child, is being steadily accomplished.

THE TEACHING OF NOTATION.

Critical observers of public school music apparently are not content with the fact that children may be prompted to more intelligent understanding of music and to enjoy in a limited way the actual performance of music, but constantly reiterate the fact that children leave elementary school without a full knowledge of what they think children should know. They talk about the necessity for a complete mastery of the elements of musical notation, also that it is important for children to be able to give definitions. It has been our personal experience that in the great majority of cases where people have insisted upon this the very insisters were not able to give an intelligent definition of such a simple thing as a sharp, but they continued to present to children definitions which were fundamentally incorrect.

To teach musical notation successfully it is absolutely important that it be presented to a child in language which the child can understand. The mechanical recognition and naming of signs used in music are poor substitutes for the real thing. It is very easily discernible that when criticisms come from such sources the ideas behind these sources are usually conceived in ignorance, and nurtured on the sour milk of peevish dissatisfaction.

Recently we had the good fortune to review a manuscript by an authoress who, though obscure at present, will eventually obtain full recognition for her contributions to music. In this manuscript the story of music is presented in the most charming childlike way. All the characters become living personalities who are decidedly friendly to children. It is an old story that a child is readily able to determine who his friends are and who his enemies might be. Because of this peculiar situation it is better to present all technical work in music in the guise of a story which will appeal to the child, and not in the cold-blooded mechanical way which tends to freeze the mind and to prevent real interest from ever being aroused.

LANGUAGE VERSUS MUSIC.

We have frequently talked about methods of teaching language through conversation. We have also called attention to the fact that during this instruction it is more important to teach things which the child does not know but which we expect him to use, rather than to go back and drill on facts over which he has a fair mastery. The pedantic method of teaching school music assumed that it was necessary to drill and drill and drill on intervals, rhythmic form, etc., rather than to present these things in a likable manner, and then to pass on to something new, constantly returning to the old, but in a slightly altered manner. There is a great fear on the part of pedants that school music will be criticized because definite intervals, chromatics, rhythmic forms, etc., are not specified for every grade. It is not practical to insure the fact that every child will leave each successive grade a master of every point which has been introduced, and we must not assume that it can be true in music. The right time to insist upon drill work is in the upper schedule of the elementary school. The first three or four years should be devoted to creating the desire on the part of the child to learn the subject of music, and we can never arouse this interest if we waste the time of the child in drilling mechanical elements which are so easily forgotten. Children are taught to read language without a knowledge of rhetoric or grammar. They learn it largely through the system of word recognition. It is logical then to assume that music should be taught in the same way. The general trend of education is in the direction of preparing people properly to appreciate music, including the opera, the symphony, the concert and any mechanical reproduction which may be valuable for home consumption. It is an amazing fact that apart from the small group of professional musicians, the great majority of people who profess to have followed music as an avocation, know practically nothing about music. They may be able to play the piano or the violin, or sing after a fashion, but when it comes to a real knowledge of music, they are in many instances woefully deficient. This is due to the fact that during their so-called musical training they were compelled to be specialists in the field in which they were cast. It has been our experience that people who can not play any instrument, or even sing, know a great deal more about music than most so-called musicians, and this is answerable by the circumstances which encouraged them to learn music because they were not able to actually perform it themselves. Their desire was greater, their application was more intelligent, and the results proportionately greater.

THE SPIRIT OF MUSIC.

The spirit of music is accomplished mainly through a realization of the power which comes through personal participation through singing. It is expected that this fairy-like spirit will permeate the entire school curriculum.

Music must be relieved of all drudgery, and the teacher

who starts with this assumption will be a successful teacher, because she has it within her power to start children properly on a work which will be a blessing to them for their entire lives. All that is necessary to encourage a great civic response is to educate one generation to a love for the beautiful. In the great movement of fraternal brotherhood nations must recognize that it is just as important to encourage a national spirit through music as it is to have a great legal code or constitutional procedure which a large part of the public is not always anxious to recognize as practical, and to follow with meek obedience. Religious spirit is aroused and maintained largely through music, and the same is true when applied to the ordinary curriculum of an elementary school, that we arouse interest through music. Any school day which is started by fine group singing on the part of the pupils is a successful school day, and thus the subject finds itself not a special one, but a part of every movement which works for practical education.

Many Attend Saenger Tea

On Wednesday afternoon, April 19, another delightful musicale and tea was held at the Oscar Saenger studios, Mrs. William C. Provost being the hostess upon this occasion and Katherine Brown and Melvena Passmore at the tea table.

Dorothy Branthoover, soprano, opened the program with four songs: "Marietta's Lied zur Laute" from "Die Tote Stadt," Korngold; "Ebb and Flood," Rachmaninoff; "Erwartung," La Forge, and "Oh, Robin, Little Robin," McCollin. Miss Branthoover revealed a lovely voice which she used with charm.

Antonio Rocco, tenor, who appeared this season with the Chicago Opera, made a favorable impression through his artistic rendition of the aria from "The Girl of the Golden West," Puccini. He has a rich voice of sympathetic quality and was well received by those present. Later in the afternoon he sang the aria from Massenet's "Manon Lescaut," also "O Sole Mio," Capua.

Elmer Hutchin, baritone, likewise made an agreeable impression in the "Evening Star" aria from Wagner's "Tannhäuser"; his voice is a promising one and he sang his aria creditably. Mabel Jacobs, contralto, who is progressing very rapidly in her art, and Marion Rubovitz, soprano, sang the duet from "Aida," their voices blending splendidly; the scene was acted.

Additional numbers on the program, which the writer unfortunately could not wait to hear, were: "Gypsy Songs," Brahms, Miss Jacobs; a group of songs by Phradie Wells, soprano; a duet in costume from "Carmen," sung and acted by Kathryn Browne, mezzo-soprano, and Dr. Carl Jiencke, tenor; the air "Jerusalem" from "Gallia," Gounod, rendered by Miss Wells and a chorus of twenty mixed voices, all pupils of Mr. Saenger.

Emily Miller deserves mention for her sympathetic accompaniments at the piano.

Strauss' Ballet Produced in Vienna

Vienna, April 2.—The State Opera has just had a very elaborate production of the ballet, "The Legend of Joseph," written by its distinguished director, Richard Strauss. The production was gorgeous. Mme. Gutheil-Schoder as Potiphar's wife was particularly good. Willy Ferzel had the title role. Heinrich Kroeller, who put the ballet on in Berlin, also directed the choreography here. The scenery was by Alfred Roller, Vienna. The costumes were designed by Prof. Hass-Heide of Berlin and made in that city, which fact aroused a great deal of dissatisfaction among the Viennese artists. The production was excellent in every respect and was well received. Strauss' early opera, "Feuersnot," which preceded the ballet, did not rouse any great enthusiasm. The composer himself conducted both works.

Florence Stern's First New York Recital

Florence Stern, a remarkably talented little violinist from California, who has been in New York for the past four years studying with Leopold Auer and Victor Kuzdō, has given successful concerts throughout the country, and on Sunday evening, April 30, at Carnegie Hall, she is making her first concert appearance in New York. This affair is being given for the purpose of carrying Florence along further in her ambition to become one of the leading violin virtuosos. Her teachers, as well as others who have heard her, regard this young artist as an extraordinary talent. Although but fourteen she is able to present twelve different programs, including sonatas and concertos, all from memory.

Edith Bennett Has Busy Month

Edith Bennett, soprano, made her debut at Aeolian Hall several weeks ago, and proved herself to be a young artist of considerable talent and musical appreciation. The week before last she gave a concert in Tarrytown, also Rahway and Garden City. In Newark, on April 14, she took part in the performance of the "Seven Last Words," and on April 16, in the same city, the "Hora Novissima." On April 21 she was soprano soloist in the all-Bach program, which was given at the MacDowell Club, and on April 19 she gave a concert for the radio, from the Westinghouse broadcasting station.

Grace Bradley Re-engaged for Metropolitan

Grace Bradley, contralto of the Metropolitan Opera Company, has just been re-engaged by General Manager Gatti-Casazza for next year, which will be her third season with the company.



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OPINIONS OF THE PRESS

Portland Laudits for Grainger

Percy Grainger, eminent pianist-composer, who is meeting with extraordinary success on his western tour, appeared in Portland, Ore., on April 5. The following is a reproduction in its entirety of the review published in the Morning Oregonian of April 6, 1922, and written by Olyve Neal Monteith:

Percy Grainger, pianist and composer, superb player of the classics and ardent interpreter of modern life in his own music, who is as varied in his accomplishments as the moods of the programs he presents, gave one of the most individual concerts at the Heilig last night that has ever been presented by a visiting pianist. Manufacturer of sunshine that he is, he can, without pageant, costumes or actors, other than his own nimble fingers, a piano and his tunes, bring before our eyes all the gaiety of the peasant dancers on the green or the fairies at their play. His rhythms impress themselves upon your mind with irresistible swing and draw you into their lively activities. Grainger is one of the most delightful exponents of "program" or descriptive music, and no one can deny the charm of his musical pictures. His is the art that takes the everyday tune, straight from the lives of the people, and by daring harmonization or brilliant orchestration make of it something admired by the musician and loved by the layman.

Portland knew him first from his orchestral numbers, which have been played by the Portland Symphony Orchestra and always received with enthusiasm. With the friendly memory of these compositions in the background, his appearance as a concert pianist is doubly appealing. In this field he is, however, more than an interpreter of his own compositions. Last night he began his program with the tremendous "Prelude and Fugue" (Bach-Busoni), played with beauty and simplicity, and the intricate "Variations on a Theme by Paganini" (Brahms). With clearness of tone and a fine presentation of the logic of their progressions, these variations were rendered with breadth of feeling and a complete mastery of their technical difficulties. Two brilliantly played numbers by Liszt completed this part of the program. The universally loved "Liebestraum" revealed new beauties under the fingers of this pianistic magician. Familiar phrases took on a more exquisite loveliness and there comes to mind no other pianist, who gives this song of the heart with such delicacy and feeling.

Grainger has become known as a player of Grieg's music, and the same human sympathy which makes him choose English and Irish folk songs and dances for his own adaptations makes him a delightful interpreter of the compositions of Grieg which are built upon Norwegian folk tunes. Both have the art of lifting the music of the people to a high level without losing its spontaneity. The two numbers—"I Know a Little Maiden" and "Wedding Day at Troldhaugen"—were charmingly given.

His "Colonial Sack" is written with fine sentiment. He creates an atmosphere in which you visualize the sweep of the country, the largeness of the out-of-doors, and the wholesome simplicity of the people of his native Australia: it is our "Home, Sweet Home," poetically expressed in a tone-poem.

All of Grainger's playing has the stamp of authority. In the delicacy of his finer passages he is a consummate artist. He possesses also a bigness and roundness of tone, and a sweep of force and energy in his brilliant passages which is inspiring. In response to insistent encores he gave among other numbers a fascinating arrangement of the American folk tune "Turkey in the Straw" (Guion), the equally effective "Juba Dance" (Ditt), and his own "Country Gardens" and "Irish Tune from County Derry."

Unquestionably Grainger has a large number of admirers in Portland and they applauded him with a joyousness and fervor which was sincere. They admired his brilliant technique and his fine thoughtful renditions of the classics, but most of all they loved his own lilting rhythm, the clear, ringing tones of his magic touch, and the vigor and life he puts into his interpretation of all composers.

Reuben Davies Plays in Fort Worth and Dallas

The American pianist, Reuben Davies, whose artistry brought forth many favorable criticisms in New York, where he appeared at Aeolian Hall in recital the end of December, 1921, was presented on February 5 and 7 to Fort Worth and Dallas audiences by the Alumni Association of the Dallas University, in joint recital with Allen McQuhae, the Irish tenor. The following press excerpts will show the high esteem in which this artist is held in these cities, where he is well known, as Mr. Davies conducts a school of piano playing in Dallas:

Reuben Davies made a worthy foil for McQuhae, and played better than usual which is saying a great deal, for he always plays with sincerity and charm. His cordial reception disproves the old saying about "a prophet not lacking honor except in his own community," for Davies is easily the most popular pianist in Dallas or probably in Texas. One has the complemented feeling, too, that this artist deserves the commendation of his audience and works earnestly to win it, which is a charming characteristic and one that many eminent pianists who have played here have apparently not possessed.—Mamie Folsome Wyman, in the Dallas Dispatch, February 22, 1922.

Reuben Davies shared the honors. His choice of numbers was extremely pleasing. His touch, light and sure and again firm and compelling, drew much applause. His playing of the Rubinstein etude in C major was matchless.—Fort Worth Record.

Mr. Davies played the Bach-Busoni "Chaconne" and two groups of shorter numbers including his own "Spirit of Passing Clouds" and "Life, Death and Funeral of a Mosquito." He interpreted his numbers with extreme feeling and was particularly fine in his Chopin selections and Rubinstein etude.—Dallas News.

Mr. Davies did the Bach "Chaconne," one of the greatest compositions in all piano literature, complete justice. Other than the "Spanish Dance" of Granados and the "White Peacock" of Griffes, Mr. Davies' second group proved his remarkable ability as a composer. His "Spirit of the Passing Clouds" was a lovely tone poem, and the "Life, Death and Funeral of a Mosquito," a bit of descriptive music that was fully appreciated from the standpoint of its implied humor. Davies infuses into his playing warmth, color and individuality. His every rendition brought billows of applause that kept him bowing a full minute between numbers of each group and demanded encores at the close.—Dallas Times Herald.

Althouse Wins Remarkable Press Tribute in Cleveland

On March 24 and 25 Paul Althouse appeared as soloist with the Cincinnati Symphony Orchestra and won even more than his usual success as may be seen by reading the following unabridged criticism that appeared in the Enquirer the next day:

Yesterday's concert afforded the climax of the season from the viewpoint of program construction as well as performance, and because of the presence of a soloist whose virtuosity may not be disputed.

Notwithstanding the magnificent concert by the orchestra forces, courtesy demands that critical comment first should be made of Paul Althouse, noted American tenor, who made his Cincinnati debut yesterday. Here is a soloist who possesses all the qualifications that a singer should possess: magnetic personality, a superb vocal organ and sound musicianship. Robust in style and delivering his musical message in a manner essentially dramatic, Althouse has a voice that is at once so sweet in quality and so warm and flexible that it is a veritable spell that he casts. Rich, and crystal pure throughout its compass, his tone has that agreeable penetrating quality that makes his singing peculiarly convincing and effective. There is never any doubt about his conception of the work he has in hand, for even in the most powerful crashes of heavily

scored orchestral accompaniment his voice stands forth in bold relief.

His first number was the aria, "Depart, Fair Vision," from Massenet's "Manon." The artist's clear French diction was masterly, and his interpretation extremely poetic. It is doubtful if the "Celeste Aida" aria of Verdi ever has been more effectively rendered than it was by Althouse yesterday. Seldom has it been so well sung. The furor that he created necessitated two encores, the first of which was "The Great Awakening." For a second encore Mr. Althouse sang the ever effective aria from "Pagliacci."

Macbeth "Sensation" at San Francisco

Continuing her coast series of concerts, Florence Macbeth added to her enviable record by delightful singing at San Francisco, the press of that city according her generous eulogies, some of which follow:

The appearance of Florence Macbeth, dressed gaily in a fascinating blue silk frock and big blue hat with pink roses that nodded when she did, created a sensation. The program called her song "Hymn to the Sun," by Rimsky-Korsakoff. The charming singer was recalled so many times that it seemed doubtful if the concert could proceed until she gave an encore.—The Bulletin, March 22, 1922.

When Florence Macbeth, who is that rare thing in song, a singer of florid melody who possesses a heart, ended the "Hymn to the Sun," from "Le Coq d'Or," they applauded with tremendous persistence. It seemed that they would not be denied. But the laws of the Symphony are like those of the Medes and Persians, "not to be changed." But Miss Macbeth sang again. She sang "Charmant Oiseau" from "Le Perle de Brésil"; sang it with rare vocal purity and, at the same time, with just the right modicum of sympathy to rescue it from the category of display pieces.—The Examiner, March 22, 1922.

Florence Macbeth was the soloist of the afternoon and was received by the junior music lovers with an enthusiasm that would have done credit to an audience sophisticated in such matters as vocal technique. Whether or not they were aware of the fineness of her artistry, they came under the influence of her personal charm and rewarded her with many recalls. Her numbers were delivered with grace of style and pure clarity of tone.—The Chronicle, March 22, 1922.

Evelyn MacNevin Lauded

Evelyn MacNevin, contralto, who at her debut recital in New York won the approval of press and public alike, enjoys the distinction of having had one triumph after another wherever she has appeared. Referring to her New York debut, leading newspapers commented as follows:

Evelyn MacNevin, contralto, disclosed a remarkably fine and naturally opulent voice, wide in range and dramatic in quality. Her natural bent lies in the direction of emotional music. As an interpreter she displayed intelligence and authority. Her voice is beautiful and her diction fine.—New York Tribune.

Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality, which she uses with much freedom to gain expressiveness in poetic text.—New York Times.

Evelyn MacNevin, contralto, gave a song recital in Aeolian Hall last evening. Her voice is one of unusual beauty and volume, and she betrayed temperamental qualities of value. She sang with much warmth, and with evidence of training in both technique and style.—New York Herald.

Evelyn MacNevin gave a recital at Aeolian Hall last night. She is equipped with a large, rich contralto voice. She gave a very satisfying rendering of the Italian group. She sang her songs with intelligent interpretation.—New York Sun.

Evelyn MacNevin, contralto, gave a song recital at Aeolian Hall last evening. She possesses a very large voice of natural beautiful quality. Miss MacNevin is talented.—New York Telegram.

Miss MacNevin possesses a remarkably fine voice of beautiful quality, wide range, and fine dramatic power. Added to this, she has a remarkably clear diction and a high degree of intelligence and artistry. The more emotional numbers gave opportunity for display of her splendidly flexible tone quality.—Montreal Gazette, Canadian Associated Press representative in New York.

Real Triumph Is Attained by Schofield

The above heading appeared in the Houston, Tex., Chronicle after Edgar Schofield's appearance in that city April 6 under the auspices of the Woman's Choral Club. The article that followed said in part:

If the Woman's Choral Club had called the entire roster of available singers, it could not have chosen a better artist for climaxing its season than Edgar Schofield. "You have taken your audience by storm. We have not heard anything like this in many months," was heard not once but many times from the dozens who hurried to meet the artist after the program.

Mr. Schofield's method of vocal delivery is a delight, easy, natural, each phrase a gem. His diction is faultless whether he sings in Italian, French, English or dialect. He began his program with a fine interpretation of "Vision Fugitive" by Massenet. By the time he had finished this number those who had not heard him before settled back in their chairs well content, knowing that his voice would be a delight in anything that the program offered. Had he yielded, he could have been kept singing encores endlessly. As it was he was recalled many times.

No less enthusiastic was the critic of the Post, from whose article the following comments are culled:

Mr. Schofield's voice is full, round and soulful. He sings with ease and intelligence, throwing himself completely into the spirit of the song, making of it a vivid, breathing thing. His soft sustained notes were skillfully done, the breath control perfect. Added to his versatility and genuine vocal ability, he has a personality that enables him to pick up his listeners upon the first rich, warm tones and carry them into the spirit of the song, leaving them, as the closing notes die away or boldly rise, in a sort of breathless ecstasy.

Hans Hess Gives Waterloo (Ia.) Rare Treat

The concert which Hans Hess, cellist, gave recently in Waterloo (Ia.), as an extra program of the Artist Series, proved one of the best musical treats given that musical city. Of Mr. Hess' concert the daily papers spoke in very glowing terms as follows:

The cello recital by Hans Hess was one of the best things musically presented in Waterloo this season. Mr. Hess had only to sound the opening strains of the Corelli stately sonata to establish himself as a cellist of first rank. His technique, as might be expected of one who has attained his position in the musical world, is mechanically perfect. He plays trills and runs upon the heavy cello strings as delicately and lightly as though he fingered a violin. Intricate phrasing, double stops and difficult intervals trouble him not at all. He plays with a full throated tone that stirs responsive chord in his hearers and directs them emotionally as he will. His program was selected for variety and with wise attention to the possibilities of his magnificent instrument. Gluck's andante and the large parts of the opening sonata were played in resonant tones both plaintive and appealing. Again in the two Spanish numbers by Popper, "Vito" and "Tarantella," the notes raced in a delirium of joy. Mr. Hess has a talent for descriptive music. Clarence Loomis evidently had that in mind when he dedicated his "Adagio" to Mr. Hess. The composition was played last evening and merited the applause it occasioned. Juul Rosine created an admirable background for the recital; her work in "Kol Nidrei," by Bruch, and the Beethoven variations, was particularly commendable.—Waterloo Courier, March 21, 1922.

One of the most eminent of the artists whom it has been the privilege of Waterloo music lovers to hear this season, is Hans Hess. (Continued on page 66)

PITTSBURGH GETS A TASTE OF CHICAGO GRAND OPERA

Sousa's Band Gives Two Stirring Concerts—Carnegie Tech Opera Produced—Olive Nevin and Harold Milligan in Song Recital

Pittsburgh, Pa., March 30.—The Chicago Opera Association takes first place in the line of musical entertainment of the past month. "The Love of the Three Kings," "Faust," "Salome" and "Aida" were gratefully received. The Strauss opera drew an audience beyond the capacity of the Syria Mosque and Mary Garden was applauded with unbounded enthusiasm. Edith Mason as Marguerite made a fine impression, and the trio—Baklanoff, Johnston and Lazzari—with Muratore in the lead of the stars, was unusually impressive.

SOUSA'S BAND GIVES TWO STIRRING CONCERTS.

John Philip Sousa played two stirring concerts Saturday, March 25. At the matinee the school children came with their parents, who, a decade and two ago, had cheered the "March King" when he used to play in the great exposition each autumn. The audience remained deaf to the few classics on the program, but showed worthy appreciation of the old favorites, "El Capitan" and "Stars and Stripes Forever."

CARNEGIE TECH OPERA PRODUCED.

At Carnegie Tech the first opera written by a student of that school was produced March 24. The libretto was taken from "The Violin Maker of Cremona," by François Coppee. Around this charming story Matthew Frey has written a simple yet colorful score of considerable originality. The young composer also conducted the performance, which was artistically mounted and sung by other fellow workers in the music and drama department.

OLIVE NEVIN AND HAROLD MILLIGAN IN SONG RECITAL.

Pittsburghers were at last privileged to hear the historic song recital of Olive Nevin and her talented partner, Harold Milligan, the American composer. The recital, "Three Centuries of American Song," was given in costume, and Mr. Milligan's brief lectures were instructive and delivered in a clear and intelligent manner.

A revival of chamber music has entered the ranks of Pittsburgh music lovers, and as a result several delightful musicales were heard during the past weeks. Margaret Horne, Mrs. Lawrence Litchfield and Victor Saudek are the chief organizers in these activities. For the benefit of the Schenley organ fund an unusual performance was given in the home of Mrs. Talor Allderice, the program comprising a flute trio of Bach, the horn trio of Brahms, and a group of wisely chosen songs sung by Alan Davis, baritone, a new member of our music colony.

The second concert of the Mendelssohn Choir, under the direction of Earnest Lunt, brought a revival of Gounod's "Redemption," which suffered considerably in contrast to that composer's "Faust," sung the same week. J. F. L.

Tulsa Club Does Interesting Things

Among the Oklahoma organizations which are doing interesting things in a musical way, special mention should be made of the Hyeckka Club of Tulsa, which was organized in October, 1904. The word Hyeckka is a Greek Indian generic word for music.

Each year since 1907 the club has held a music festival, and the list of artists who have appeared includes such well known names as Schumann Heink, Florence Hinkle, Christine Miller, Arthur Middleton, John Finnegan, Evan Williams, Richard Czerwonky, Cornelius Van Vliet, Louise Homer, Leonore Allen, Albert Lindquest, Gustav Holmquist, Galli-Curci, Antonio Scotti, Florence Easton, Francesca Peralta, Jeanne Gordon, Francis MacLennan, Orville Harrold, Charles Gallagher, Marie Sundelius, Mario Chamlee, Mario Laurenti, Giovanni Martino, and this year, Titta Ruffo. There has also appeared at these festivals the New York Symphony Orchestra (Walter Damrosch, conductor), the Victor Herbert Orchestra (with Mr. Herbert himself conducting), the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor) and La Scala Orchestra (Arturo Toscanini at the desk).

During these years the club has also presented in recital many well known artists, among whom are John McCormack, Fritz Kreisler, Galli-Curci, Louise Homer, Alberto Salvi, Moissaye Boguslawski, Oscar Seagle, Mischa Levitzki, Georgette La Motte, etc. In addition there are interesting club meetings, at which members present the program and discuss topics of musical interest.

The officers for this season are: President, Mrs. Fred Severs Clinton; first vice-president, Mrs. Ned C. Rigsbee; second vice-president, Mrs. Charles E. Bush; recording secretary, Mrs. W. B. Hudson; corresponding secretary, Mrs. G. Garabedian; treasurer, Mrs. John D. Freeman; reporter, Mrs. John Murray Ward.

Myra Hess Hates to Leave America

It has been said that many of the great pianists who come to this country to reap laurels and American dollars are usually happy when the time comes to return to their own country. But not so with Myra Hess, who has only been here about three months and already loves America so much that she was very sorry when she bought her return passage to England the other day.

When, with her manager, Annie Friedberg, she came out of the British Consulate at the Custom House, she looked down on crowded Broadway and the side streets and exclaimed with a sigh: "You know I cannot feel joyful when I think I have to go away so soon. Of course I shall be happy to see my mother and my dear friends again, but were it not for the important English festival concerts, I would stay here. My thoughts are not now with my going away, but I am already figuring how many months it will be until I see this country again and the many charming people who have been so kind to me."

Gentle Fills Opera and Concert Dates

When the Scotti Opera Company leaves New York with bag and baggage it will be minus its leading dramatic soprano, Alice Gentle. Miss Gentle is booked for a series of concerts beginning with festival appearances with the Cleveland Symphony Orchestra in Toronto and terminating with a recital at the festival held in Pittsburgh, Kan., from

which point she will proceed to Birmingham to join the Scotti Company for its spring tour through the South. Miss Gentle is already scheduled for fifteen performances in the four weeks of this tour.

Immediately upon her return from the Scotti Opera tour she is scheduled for Ravinia Park, where she will add several new roles to augment her already great popularity.

Many Musical Notables at Sammis-MacDermid Musicales

The fortnightly musicale at the home of Sibyl Sammis and James G. MacDermid, in New York, took on the character of a professional matinee on Sunday, April 9, when the following musical notables were among the guests: Patricia Abernathy, Mr. and Mrs. Paul Althouse, Mr. and Mrs. Richard Bomelli, Mr. and Mrs. Charles Cooper, Mr. and Mrs. H. H. Dietrich, Dorothy Duckwitz, Clara Gray,



SIBYL SAMMIS-MACDERMID.

Mr. and Mrs. Adolph Glose, Charles Gabriel, Jr., Sue Harvard, Nellie and Sara Kouns, A. Walter Kramer, Mr. and Mrs. Theo Karle, Augusta Glose Leeds, Elizabeth Lennox, Florence Otis, Idelle Patterson, A. Russ Patterson, Mr. and Mrs. William Stickle, Archibald Sessions, Winifred P. Tryon, Claude Warford, and others.

Mrs. MacDermid sang arias from "Tannhäuser" and "Thais," some small French songs, and a group of songs by A. Walter Kramer, accompanied by the composer—"Nocturne," "Swans," "The Great Awakening" and "The Last Hour." The program is usually shared with an instrumentalist, and upon this occasion Harriet Porter Dietrich was heard in a group of piano numbers.

Rosa Ponselle Recaptures Boston

The capacity of Symphony Hall in Boston was taxed to its utmost on Palm Sunday night when Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, made her third Boston appearance in a recital under the local direction of Fred McIsaac. The press of Boston appears to be unanimous in its favorable comment, practically all the critics agreeing that Miss Ponselle's glorious voice is improving with the experience which her successive seasons at the Metropolitan and upon the concert platform are giving her, stressing particularly the fact that she is refining her style and has acquired a new range of characterizing color.

A feature of the recital was the fact that in one group she was accompanied, not by Stuart Ross, who is her regular accompanist this season, but by the Ampico, which was referred to by the Post as Miss Ponselle's "dangerous rival," this paper going on to remark that "when she would begin each one of them she nodded gaily to the instrument and forthwith it did its appointed task, as the saying goes, with neatness and despatch."

Miss Ponselle appeared in the grand ball room of the Waldorf-Astoria on Saturday afternoon, April 15, at the Rubinstein Club's recital, and again on Tuesday evening, April 18, at the Metropolitan Opera House in conjunction with the Mendelssohn and University Glee Clubs, under the auspices of the Vassar College Salary Endowment Fund.

Tittmann a Myron Whitney Pupil

There are other artists before the public who fill more engagements than Charles Trowbridge Tittmann, basso, who for seven years past has studied with his friend and mentor, Myron W. Whitney, Jr., vocal teacher of Washington and New York; however, few artists fill their engagements with greater success than he, and his success is all the more remarkable when one bears in mind that with him singing is only an avocation, for he is a professional lawyer, who has by reason of his business connections never been able to devote his entire time to music. His success he attributes entirely to Mr. Whitney, who has handed down to him the traditions of his father, Myron Whitney, the celebrated basso.

For the fourth time in the last five years Mr. Tittmann sang with the New York Oratorio Society, Thursday evening, April 13, when Bach's "St. Matthew's Passion" was presented. He was to have sung with the society last year, but a business trip to Europe made this impossible. For a number of years he has sung at the Bach Festival under the direction of Dr. J. Fred Wolfe, and will appear again this season. He has won renown as a singer of Bach, and in his own opinion it is largely due to the fact that he has coached all of his Bach music with Mr. Whitney. He has appeared at leading music festivals, including Cincinnati, Spartanburg, Cornell, Worcester, etc. This spring he has filled a number of recital engagements, among them being a sixth appearance at the Ohio University.

Of his appearance at Huntington, W. Va., the Examiner of March 17 said: "Mr. Tittmann's voice and personality completely won his audience. Seldom has Huntington heard a more delightful singer."

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Musical Comedy - Drama - Motion Pictures

"THE HAIRY APE."

To all of the readers of this column let it be suggested that Eugene O'Neill's "The Hairy Ape" is a play that is not only unusual in its conception, but also something that can really be called an exceptional play! In view of the fact that the past season has contained such a hodge-podge of indifferent offerings, it is a relief to go to the Plymouth Theater and enjoy this latest from O'Neill.

Several weeks ago this was produced by the Provincetown Players downtown. It was immediately recognized as something out of the ordinary and it was not a surprise when a little later it was brought to the Plymouth Theater by that producer whose good judgment can always be relied upon, Arthur Hopkins. The play has been given a most adequate setting, and many of the scenes have considerable dramatic power in themselves, aside from the spoken line. Louis Wolheim takes the leading part, that of Yank, the hairy ape, a stoker on a big liner. He gives a very gripping portrayal of this rough, powerful creature, who has only brute force and a limited mentality. The entire play is introspective. The twisted, distorted revolt of this powerful man, who believes in the brute force or, as he expressed it, "belonging." It hardly seems necessary to go into the details of the plot, because it is infinitely more vital to witness the play and see the unfolding of events to the big climax of the last curtain.

There are many things that can be criticized in the construction of this play, when it is compared with "Anna Christie," but it is not necessary to make a comparison. It can stand alone, and it is sufficient in itself to refute all arguments.

In looking over the plays that have been offered this season, there have been so few that were worth while that this newest production at the Plymouth stands out and easily takes its place among the "first ten." It is certainly a play that every serious minded lover of the drama should attend, regardless of whether one agrees with Mr. O'Neill or not.

"LADY BUG."

A new production entitled "Lady Bug" was brought to the Apollo Theater last week. It is programmed as "just a farce" by Francis Nordstrom, starring John Cumberland and Marie Nordstrom. There is only one thing that could possibly save it from utter ridicule and that is the fact that Mr. Nordstrom conceded that it is "just a farce." It is positively inane and an insult to one's intelligence. Of all the poor plays that have been offered at the theaters during the season of 1921-22 this ranks among the worst. There is absolutely no sense, rhyme or reason to the entire plot, and the actors, with the exception of John Cumberland (who, by the way, is a very clever person), shouted as if the poor audience were blocks away. It was certainly a noisy affair. If our judgment is right, we should say that its days are numbered, for it surely cannot survive long.

THE CAPITOL.

The feature picture was Mac Murray in her newest film production, "Fascination." Without a doubt it is the most worthwhile picture that Miss Murray has made. She is very fascinating and photographs well. On Sunday night of last week an overflow crowd that was thoroughly good-natured, waited for one hour and fifteen minutes before it was possible to get inside of the huge theater. The crowd was rewarded for its patience, for the charming Mac Murray, herself, was in a box, and received an ovation after the first showing of the picture, to which she gracefully bowed and thanked the audience. There were so many good things about the picture that it does not seem necessary to emphasize the mistakes. The majority of the scenes were laid in Spain, and it is there that many of our directors find a stumbling block. Not only the titles of the picture, but also the program insisted upon calling the matador or bull fighter, Torador. There is no such word as Torador in the Spanish, meaning bull fighter. The second mistake was the address that Miss Murray wears for her dance. It is easy to see why she wore bull's horns, but anyone familiar with Spain or even Italy would become convulsed with the absurdity. They should change that part of the picture if it is ever shown in Europe.

Mr. Rothafel arranged an excellent program to surround the feature. The overture was the thirteenth rhapsody, with Conductor Erno Rapee directing his men in an excellent reading, and the cymbalon solo was played by Ladislav Kun. The Prizma pictures of the Holy Land were most impressive and appropriate for the season. It was entitled "The Garden of Gethsemane," and the musical score was an arrangement of "Kammamoi-Ostrow," by Rubinstein. Gambarelli danced an Easter number to Elgar's "Salute D'Amour." She more than offset some of her past work by the beauty and interpretation that she gave to this number. Mr. Rothafel gave her an artistic setting of Easter lilies. Her costume itself was an Easter Lily. The dance was lovely and simple, finally ending in a tableaux and forming the perfect picture. The house applauded for a couple of minutes, and it cannot be recalled that any of the original numbers have received such a demonstration. There was another ballet number, and excerpts from the "Merry Widow," sung by Carolyn Andrews and Ralph Soule, which were roundly applauded. The two voices blended nicely in the colorful Lehar music. Doris Niles was given a Spanish dance in the showing of the picture between the part which takes place in New York and the latter half in Spain. She acquitted herself very creditably. The program ended with the "Hallelujah Chorus" from "The Messiah," arranged and played by Mauro-Cottone, organist. Indications on Sunday evening were that many of the house records would be broken. Holiday spirit prevailed everywhere, and the whole attitude was that those thousands of people were out for a good time, and certainly found it.

THE RIVOLI.

The Christie comedy, "Fair Enough," was one of the funniest films exhibited at any of the theaters in a long time. It takes its place near the top of the line in the di-

versified program which was offered at the Rivoli last week. As usual the program was opened with an overture, selection from "Fra Diavolo," with Frederick Stahlberg and Emanuel Baer conducting. The soloists were Miriam Lax, soprano, and Susan Ida Clough, mezzo-soprano, in a duet, "Whispering Hope;" Miss Clough has been heard upon numerous occasions at the Riesenfeld theaters, her voice being fresh and of exceptional quality; Miss Lax's voice harmonized nicely. Paul Oscar and Grace Eastman danced a number entitled "Jazzing It."

The feature picture was "Is Matrimony a Failure?" It was intensely entertaining, with a big cast and very well directed—and of the best films of its kind.

THE RIALTO.

"The Good Provider," with Vera Gordon and Dore Davidson, moved to the Rialto Theater last week. The prologue consisted of the popular "Kol Nidrei" of Max Bruch, which was exceptionally well performed by Gaston Dubois, cellist. This number is apparently considered the one and only thing to be played in connection with a picture, the characters of which are Jewish. It is always worth hearing. Grace Hoffmann, coloratura soprano, gave the familiar "Voice of Spring," by Johann Strauss. The program opened with the ever-popular overture to "Der Freischütz," of Weber, exceedingly well played by the Rialto Orchestra, Hugo Riesenfeld and Joseph Littau conducting. The Rialto Magazine and a Lloyd Hamilton comedy, "The Rainmaker," completed the bill.

THE STRAND.

This theater celebrated its eighth birthday last week. The musical program had no special feature to mark the occasion. Every number seemed to form a background for the feature picture, "Smilin' Through," and take an Easter celebration atmosphere.

The printed program gave a brief history of the theater, listing the entire staff, but on the other hand it gave equal importance in the announcement of the early arrival of D. W. Griffith's great picture, "Orphans of the Storm."

The Strand and its organization is a splendid institution. As for feature pictures of fine quality, it has the highest percentage of any of the large motion picture theaters. Being the pioneer house in New York, its franchise permits it to have first choice of many of the best pictures produced in this country. It is more like a neighborhood house, for the same patrons attend week after week.

The overture last week was the Easter chorus from "Cavalleria Rusticana" and the intermezzo. On Wednesday evening the assistant conductor had charge of the orchestra, and Eldora Stanford was soloist with the chorus. The number was not impressive from any angle. It was a careless interpretation of familiar music.

The prologue to the feature, "Smilin' Through," was artistically done, and showed the hand of Director Plunkett. The setting represented a scene in the film; Frank Mellor, tenor of the Strand Male Quartet, sang the song "Smilin' Through," by Penn, with the quartet and four male voices. This song is too well known to dwell on at length. It formed the theme of the musical score to the feature, as it did for the play of the same name.

"Smilin' Through" is certainly the best picture Norma Talmadge has ever made. From every viewpoint it is a film that ranks with the elaborate productions of the season. It is exceptionally well directed. Miss Talmadge makes an appealing Kathleen. Jane Cowl made the play famous two seasons ago, and Miss Talmadge revives all of those delightful moments, and adds a youth and charm which make the film even more appealing. It is an artistic achievement in the films of today.

MAY JOHNSON.

INDIANAPOLIS SCENE OF INDIANA F. M. C. THREE-DAY CONVENTION

Attendance Proves a Record Breaker for the State—The Work Accomplished

Indianapolis, Ind., April 20.—The Indiana Federation of Music Clubs has just concluded a successful three-day convention in Indianapolis that was, in numbers, in attendance and in enthusiasm, a record breaker for the state. All sessions were held in the Travertine Room of the Hotel Lincoln, a room seating about five hundred persons. The room was full at nearly all of the meetings, and for the two evening concerts the audience overflowed into the halls and nearby rooms.

The first evening concert was given by representatives of music clubs over the state exclusive of Indianapolis, and the second evening Indianapolis musicians, representing clubs and musical societies, gave the concert. This program was opened by a group of numbers by the Indianapolis Municipal Symphony Orchestra, which is a member of the Federation.

The Indianapolis Matinee Musicale, which is the second oldest music club in the United States, acted as hostess club and tendered informal receptions at the close of each concert. The day sessions were given to club reports, addresses by educators, and discussions. Most clubs in the state had been particularly active and interested this season in the junior and juvenile work, so much time was given to that department of the work. A demonstration of the music memory contest, as conducted in the Indianapolis schools, was a very interesting afternoon's program. A prize was offered by the Indianapolis Matinee Musicale for the winner. It was found that there were two who could not be tripped or shaken on the numbers, so each was given a prize.

There were several invitations for the convention next year, but it was the consensus of opinion among the delegates that Indianapolis is the logical place to hold the convention, at least for the next few years. This year called for no election of officers, as they were elected last year to serve two years.

Mrs. Henry Schurmann, president of the Federation, spoke in her address of the remarkable growth the Federa-

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tion had achieved in the two years during which she has been president. From only a few clubs, several of which have since disbanded, the Indiana Federation has grown to sixty-five clubs, and this number will soon be augmented, as Mrs. Schurmann recommended that all clubs having student sections encourage those sections to become independent junior clubs, sponsored by the senior clubs. She also recommended that clubs which are music sections of department clubs reorganize as separate clubs, as it has been demonstrated an independent club is a stronger body than a section of a large organization. Mrs. Schurmann has so demonstrated her capability and efficiency in her work as state president that she was elected to the national executive board at its last meeting.

Other addresses were given by Oliver Willard Pierce, Ralph Sloan, Benjamin Burris, Charles Bookwalter, who gave a greeting for the city, and Mrs. LaFayette Page, president of the Indianapolis Matinee Musicale, who gave a greeting from that club. Mr. Pierce, who is one of the state's best known pianists and teachers, spoke on the Young Artists' Contest. He has acted several times as judge in this contest and brought many helpful suggestions and compliments for the splendid work the Federation is doing in this field. Mr. Burris, who is state superintendent of public instruction, spoke on music in the schools. Mr. Sloan, who took the place of Mrs. William John Hall, who was unable to be present, spoke on junior and juvenile clubs. Musical numbers interspersed all sessions and a delightful luncheon, with covers laid for 160, was the social event of the meeting. Grace Hutchings is state chairman of publicity.

G. H.

Helena Marsh Delights Washington Audience

Helena Marsh, contralto, recently sang with much success in Washington, D. C., and has been engaged again for next season in the T. Arthur Smith series. She was the soloist at a reception held at the English Embassy by Lord and Lady Geddes in honor of the Hon. Arthur J. Balfour, the guests including Baron and Baroness De Cartier, Minister of Hungary and Princess Lubonirka, Countess Szechenyi, Sir John Salmond, Senator and Mrs. J. F. Pearce, Admiral Sir Ernie Chatfield, Lord and Lady Lee, Sir Robert Borden, Lady Jebb, Mrs. George Vanderbilt, Mrs. Warren Delano Robbins, etc.

Miss Marsh made her first appearance several weeks ago in Philadelphia and scored an emphatic success both with her audience and the press. Another late engagement for the young singer was in Ottawa, where she made so favorable an impression that she has been re-engaged for next season.

Miss Marsh is now under the management of Arthur Judson.

Simmons Makes Another Pathe Freres Record

William Simmons, baritone, has made a record of a song entitled "Moonrise," by Gretchen Dick, for the Pathe Freres Phonograph Company. It will be released with the May list of records issued by that company.

SPRING MUSIC FESTIVALS

SPARTANBURG, S. C.

The list of artists engaged for the Spartanburg Music Festival, to be held May 3, 4 and 5, Louis Bennett, director, includes: Marie Sundelius and Otilie Schilling, sopranos; Cecil Arden and Ellen Rumsey, mezzo sopranos; Giovanni Martinelli, Orville Harrold and James Price, tenors; William Simmons, baritone; Fred Patton, bass baritone; Erwin Nyiregyhazi, pianist, and Raoul Vidas, violinist.

The Russian Symphony Orchestra, Modest Altschuler, conductor, will again appear. In addition Dr. Louis Bennett is on the program among the baritones, and Mrs. Bennett, as pianist accompanist for James Price and Cecil Arden. Mary Hart Law, of the music department of Converse College faculty, is another local artist on the program as pianist accompanist. The children's chorus of 500 voices will appear at the fourth concert. The Spartanburg Festival Chorus of 350 voices—the "Old Guard" of the festival—will appear "Opera Night," May 4, singing in "Cavalleria Rusticana" and "Pagliacci." The stars for artist night are Helen Stanley, Giovanni Martinelli, and Raoul Vidas.

HAYS, KAN.

The fourth annual Hays (Kansas) Music Festival is to be held this year during the eight days from April 30 to May 7, inclusive. Two programs a day for the eight days are scheduled. The festival is held in Sheridan Coliseum, "The Convention Hall of Western Kansas," and is a project of the Fort Hays, Kans., Normal School.

A community chorus of something like 600 voices is the musical foundation on which the festival has been built. This chorus sings "The Creation" on the first Sunday evening, and "The Messiah" on the second Sunday evening.

W. A. Lewis, when he became president of the Fort Hays, Kans., Normal School, nine years ago, had a number of ambitions for the school, among which was the development of a great community chorus and the very finest things in music. The effort to achieve that ambition began by bringing such organizations as the New York Philharmonic Orchestra, such artists as Maud Powell, and by the rendition by local talent, with a few soloists from the outside, of "Il Trovatore."

Then four years ago the festival was started. At that time the two chief artists were Mme. Matzenauer and Toscha Seidel. Each year since the success of the festival has been increased.

Mme. Schumann Heink and Raoul Vidas are the two special Sunday afternoon artists this year. Four soloists are engaged for the solo parts for the two oratorios and for special programs through the week. The soloists this year are Marie Sidenius Zendt, soprano of Chicago; Edna Swanson Ver Haar, contralto of Chicago; Ernest Davis, tenor of Boston, and Gustaf Holmquist, basso of Chicago.

The director of the festival, from its inception, has been Henry Edward Malloy. He has had marked success in overcoming the various difficulties which arise in the promotion and development of such a big scale enterprise.

The calendar for the week follows:

- Sunday, April 30
3:00 P. M. Violin Recital—Raoul Vidas.
8:00 P. M. "The Creation."
- Monday, May 1
3:00 P. M. Pupils' Concert.
8:00 P. M. Recital and Aesthetic Dance Program.
- Tuesday, May 2
3:00 P. M. Chamber Music Trio and Mr. Davis.
8:00 P. M. Recital—Marie Sidenius Zendt.
- Wednesday, May 3
3:00 P. M. Glee Club Concert and Mr. Holmquist.
8:00 P. M. Recital—Ernest Davis.
- Thursday, May 4
3:00 P. M. Recital—Misses Creighton, Granger and Pierson.
8:00 P. M. Artists' Concert.
- Friday, May 5
3:00 P. M. Concert, Band, Sextette—Mme. Zendt.
8:00 P. M. Recital—Gustaf Holmquist.
- Saturday, May 6
10:00 A. M. Public School Music Contest—Preliminaries.
8:00 P. M. Public School Music Contest—Finals.
- Sunday, May 7
3:00 P. M. Recital, Mme. Schumann Heink.
8:00 P. M. "The Messiah."

Cecil Arden Going Abroad

Cecil Arden, mezzo soprano of the Metropolitan Opera Company, will sail for Europe on June 13 to spend the summer in Germany and Italy. She will return early in the autumn to make an extended concert tour before the opening of the season at the Metropolitan Opera House.

AUDIENCES LIKE
CHAPPELL-HARMS SONGS

From Jacksonville, Fla., to St. John's, N. F., "Smile Through Your Tears" and "The World Is Waiting for the Sunrise" Are Never Failing Successes

George Dale, tenor, sent the following telegram to Chappell-Harms, the publishers:

From Jacksonville, Fla., to St. John's, N. F., "Smile Through Your Tears" and "The World Is Waiting for the Sunrise" have been never-failing successes. This week at Majestic Theater, Halifax, the audiences have been calling for them by name. Congratulations. (Signed) GEORGE DALE.

It will be remembered that last month it was announced in the MUSICAL COURIER that Mr. Dale had gone to St.



GEORGE DALE,
tenor.

John's, Newfoundland, for a four weeks' engagement. Long before that time, however, his contract had been extended for two additional weeks.

The Acadia Recorder, Halifax, March 30, had this to say after the opening concert:

George Dale, of New York, who has appeared in leading American cities, and who has a voice equal to any heard in these parts, has a magnificent tenor voice, and wide range and power, and sings with great expression. His first number, "Smile Through Your Tears," is entirely new to Halifax. It is a pretty ballad, delightfully rendered by Mr. Dale and is likely to become popular.

The clipping goes on in glowing terms, and speaks of the big success that he has made while there, and the enthusiasm with which he had been received. During one of his last concerts the audience sent numerous offerings of flowers and gifts. After this engagement Mr. Dale goes to Detroit, where he will begin a two weeks' appearance at the Strand Theater.

Music Students' League to Give Concert

A concert will be held at Town Hall on May 9 to raise funds for the Music Students' League. Prominent artists have volunteered their services. The Music Students' League was organized recently and already has a membership of four hundred. Some of the purposes of the League are: To promote the general interests of the music students in New York City and to bring unknown qualified students before the public. The president is J. Fletcher Shera, and the vice-president is Dr. Eugene A. Noble.

Hempel to Sing for D. A. R.

Frieda Hempel will give her Jenny Lind Concert in Plainfield, N. J., May 9, for the benefit of Continental Chapter of the D. A. R. The proceeds will be used in fitting up the permanent home of the organization in the old Washington Headquarters there. Mrs. Orta S. Rogers, regent, Continental Chapter, has charge of the benefit, among her assistants being Mrs. Leslie R. Fort and Mrs. Walter C. Dobbins. The concert will be given in the High School Auditorium.

Julia Claussen's Daughter Makes Debut

Bojan, the eighteen year old daughter of Julia Claussen, of the Metropolitan Opera, made her debut last Monday night in a new play, "The Charlatan," which opened at the Times Square Theater. Miss Claussen will use her family name, Bojan Norton, on the stage.

Beatrice Martin Sings in New Rochelle

Beatrice Martin pleased a large audience at the Payson School in New Rochelle on Tuesday evening, April 18. Her numbers included the aria "Voi lo sapete," from "Cavalleria Rusticana," and a group of old English songs.

CONCERT ANNOUNCEMENTS

Kronold Memorial Concert

Carnegie Hall, Sunday Evening
May 7, 1922

Testimonial Concert. Julia Claussen, contralto, Metropolitan Opera House; Maud Morgan and Harp Ensemble; Andre Polah, violinist; Earl Tuckerman, baritone; Robert Murray, boy soprano; Leo Schulz and Cello Ensemble; Josef Rosenblatt, cantor-tenor; The Rubinstein Club Chorus, William R. Chapman, conductor.

Katharine Evans von Klenner, President National Opera Club, Chairman Committee of Arrangements; Henry Hadley, Chairman Program Committee; Harry Barnhart, Chairman Committee of Arrangements; John M. Fulton, Treasurer.

Tickets from \$.50 to \$2.00. Boxes \$50.00 to \$100.00

CHICAGO

(Continued from page 41)

Mae Graves Atkins, Jan Chiapusse were the artists who furnished the excellent program.

Because of added space and beauty secured by the extension of its buildings, Bush Conservatory has been the scene of a number of delightful evening recitals during the past week. These will be continued during the next week, students being presented on the evenings of April 17, 18 and 19.

On April 20 the graduating class of 1922 staged a little frivolity in the form of a cowboy shindig at Bush Conservatory.

STUDIO NOTES OF LOUISE ST. JOHN WESTERVELT.

Lola Fletcher-Scofield, professional pupil of Louise St. John Westervelt, has filled the following dates: March 30, Oshkosh (Wis.); April 14, Chippewa Falls (Wis.); April 17, Eau Claire (Wis.); April 20, La Crosse (Wis.); April 23, Peoria (Ill.), and May 1, 2 and 3 will appear at the Chateau Theater, Chicago.

ORCHESTRA CLOSSES SEASON.

Doing some of its finest work of the year, the Chicago Symphony Orchestra wound up this week its series of regular Friday afternoon and Saturday evening concerts at Orchestra Hall. Conductor Stock had arranged a most fitting program, which included the Berlioz "La Carnaval Romain" overture, Brahms' E minor symphony, Dukas' scherzo, "L'Apprenti Sorcier," the prelude and finale from "Tristan and Isolde," and Tchaikowsky's "1812 Overture." Amidst riotous enthusiasm that reached the point of pandemonium at times, Conductor Stock and his orchestra bowed themselves out, thus bringing to a close the all too short thirty-first season, which will go down in history as the finest of all in point of musical interest and value.

JEANNETTE COX.

Cornish School Summer Plans

The summer session of the Cornish School of Music, Seattle, Wash., will open on May 5 and extend into September. Nellie C. Cornish, director of the school, has assembled a representative body of visiting teachers for the summer session, including Adolph Bolm, the dancer; Serge Klibansky, the well known New York vocal teacher; Annie Louise David, harpist; Cornelius Van Vliet, cellist; Sam Hume and Rudolph Schaeffer. In addition a number of the leading members of the permanent faculty will have whole summer classes, including Boyd Wells, dean of the school and head of the piano department; C. B. Cady, Jou Jerville and Francis Armstrong. The visiting teachers are not all at the school for the entire summer. Each one gives a course of about six weeks, commencement dates of these courses varying according to the schedule arranged by the school. Miss Cornish is making special concessions on the tuition price for those students who begin the summer session when it opens on May 5.

Ponselle Concert Postponed

Rosa Ponselle, the Metropolitan soprano, was to have given a concert at Hartford, Conn., on April 20, but in the afternoon suffered an attack of acute indigestion. She was attended at her hotel there by three physicians and recovered sufficiently to return to New York on Saturday and leave with the Metropolitan Opera Company for Atlanta, Ga., where she sings this week. The concert at Hartford is to be given in May.

OPPORTUNITIES

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WANTED—Address of Fay Cord, soprano, formerly of Boston, is desired. Address "F. O. R.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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studios available, with or without pianos. Office, 41 West Ninth Street, near Fifth Avenue. Telephone Stuyvesant 1321.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

OPINIONS OF THE PRESS

(Continued from page 62)

Hess. Mr. Hess showed from the first number to the last that he is a master of the cello. He plays with great delicacy of feeling. He draws from his instrument a rich, full tone, and with his finished technique and genuinely musical temperament, he reveals exquisite beauty in everything that he plays. One could not fail to be impressed by the simplicity and sincerity of his many qualities which won his audience from the very start. It would be difficult to select special numbers from the varied program, but the sonata by Corelli, the adagio by Loomis, and the Beethoven variations were among those distinguished by the fineness of the technique that the artist used to emphasize their beauty. To Josef Rosine must also be given the highest praise for the exceptionally finished and attractive manner in which she played the accompaniments. She is a gifted pianist and her work was one of the distinctive features of the evening.—Waterloo Times-Tribune, March 21, 1922.

Elsie Baker's Personality and Voice Win Favor

Elsie Baker, American contralto, has just recently returned from one of her tours, and the press notices which she brings with her give evidence of the great favor she



ELSIE BAKER.
American contralto.

has found everywhere with her audiences. Demands for her time are so frequent that she could be on the road all the time, but she stops at home in New York occasionally for a few weeks of rest and recreation, and to make phonograph records. Some excerpts from the press follow:

Elsie Baker was heard with enthusiasm by a large audience. . . . Miss Baker won the audience at once in her opening number which was made even more attractive by her charming personality. Into each song she brought bits of humor, pathos or dramatic catches as the nature of the selection demanded. Possessing a remarkable contralto voice, rich in tone and depth, Miss Baker seemed at her best in the heavier pieces where the deep resonance of her voice took on added color and warmth.—Sioux Falls Press.

Holding the audience breathless in admiration, the strains of "Homing," Del Rio, sung by Elsie Baker, brought to a close a delightful program. . . . She sang in a manner which displayed the wonderful range and power of her voice.—Brockton, Mass., News.

Miss Baker is a singer of finish and experience. Her voice is of wide range and is even through all the registers. Her diction is excellent, her taste unflinching, and her musicianship and versatility were fully equal to all the demands of a diversified and exacting program.—Manchester, Iowa, Press.

Winning favor by the charm of her personality and her rich contralto voice, Miss Baker gave color and warmth to her varied program.—Sioux Falls Argus-Leader.

A rare contralto voice such as this singer possesses is indeed a gift of the gods. In addition to it she has been endowed with great

physical and personal magnetism, a fact which makes itself felt unmistakably by her audiences. . . . Resonant, rich, wonderfully appealing and flexible, her voice makes every number she offers a thing of joy and beauty.—Cedar Rapids Republican and Times.

Baltimore Lauds Maude Albert

Maude Albert was recently heard for the first time in Baltimore, upon which occasion she scored an emphatic success as the appended excerpts will testify:

Maude Albert, who has not hitherto given a recital in Baltimore, sang at the Little Lyric yesterday afternoon when she was heard in an unusually beautiful program that included not only one or two of the older classic songs, but also a group of lieder, some modern French songs and a variety of songs in English. She also gave the great contralto aria from Verdi's long forgotten "Don Carlos," which concert singers delight in and which she sang in the grand style and with fine brilliance at the end of her recital. . . . Mme. Albert revealed herself as an artist of very high distinction, as a serious and intellectual interpreter, who conveyed, simply and directly, the mood of the particular song which she happened to be giving at the minute. Her voice is rich and clear and flexible, and marked by great beauty of tone; and she sings, moreover, with admirable style and always with fine authority.—Baltimore Evening Sun.

That Mme. Albert is an unusually well-equipped singer nobody who heard the recital could gainsay. Mme. Albert possesses practically every qualification that belongs to the status of an exceptional artist. The voice is a true contralto and not one of those which sometimes pass for contralto on account of a few low notes. The organ is a pure and unadulterated contralto, and even in the upper register of her extensive range the contralto quality was ever present. Her varied conception of the songs presented is intensely artistic, her interpretation shows true musical feeling and the voice itself is of beautiful rich quality and full of color.—Baltimore News.

A Future Predicted for Ethyl Hayden

Accompanying are some examples of the manner in which Ethyl Hayden has been lauded by the press during recent months:

Beautiful to look upon, she is no less lovely to hear. Her voice is transparent and with a technique that is amazing for one so young. That she has a future is a foregone conclusion.—Pittsburgh Sun.

Stop, Look and Listen is the sign of Ethyl Hayden. I give that girl one more year, and then she will be swinging around the con-



Apeda Photo

ETHYL HAYDEN,
soprano.

cert circuit "in big time company." She has voice, beauty and intelligence, the three virtues in singing, and she employs them in everything she does.—Pittsburgh Post.

Her ability to hold the interest of an audience throughout a long program, yet without the tenseness which snaps when the last number is ended, was easily noticeable.—Pittsburgh Telegraph.

The best example of vocal art that we have had this year, in my opinion, was found to one side of the beaten track of commercial concerts, in the song recital given for the President's Day of the Tuesday Musical Club. Ethyl Hayden, who presented it, has a lovely lyric soprano voice which she manages with rare skill and delicacy.—Pittsburgh Gazette-Times.

Her lovely voice, her exquisite gown, and her charming self formed an artistic unity as rare as it was ravishing.—Montclair Times.

Miss Hayden's voice is an unusually beautiful one.—New York Times.

Miss Hayden has a clear, flute-like voice.—Boston Globe.

Miss Hayden sang the songs with remarkably clear enunciation.—Boston Herald.

Miss Hayden sang several groups of songs that received the full approval of the audience.—Newark Call.

She won immense favor.—Newark Star Eagle.

Miss Hayden has a voice . . . of rare sweetness and purity which thrills the heart and delights the ear.—Roselle Citizen.

Pietro A. Yon Thrills Large Audiences

Pietro A. Yon, eminent organist-composer, who recently appeared in Binghamton (N. Y.) and Scranton (Pa.), was acclaimed by press and public in both cities. Regarding his appearance in Binghamton, the Morning Sun of that city had the following to say:

An exceptional privilege was enjoyed by the audience which filled St. Mary's Church last night when a musical program of a very unusual nature was given by a great organist, and by the choir directed by James J. Case. The organist, Pietro A. Yon, is a master musician, an ingenious composer as well as a finished performer. His work was both impressive and engaging. His skill former. His work was strikingly demonstrated in his closing number, "American Rhapsody," in which "My Maryland," "Dixie," the marching song, "Tramp, Tramp, Tramp," the negro spiritual, "Deep River," "Hail Columbia," and "The Star Spangled Banner" were combined in a melodious and harmonious whole. These widely contrasting songs were brought together in one composition through the exercise of master craftsmanship. The suggestion of an inspired touch was present in all of the compositions played by this organist.

The Scranton Republican likewise eulogized Mr. Yon's art. An excerpt from that paper is appended:

To those who have been wanting an opportunity to hear the famed Pietro Yon, the concert of organ music which he gave last evening at Marywood College was a superb treat—that means, to everyone who heard it. Yon has been heralded as a master

organist, and he is. He possesses a versatile technic not only for manual but also for pedal work. Into his playing he puts his own personality. He gives his own interpretations.

Particularly beautiful phrasing and pedal work, effectively clean cut, marked the first number, "Prelude and fugue on B-A-C-H," perhaps the most brilliant of the many organ compositions of Liszt. Mr. Yon's playing of the Bach toccata and fugue in D minor was superb, original and different.

After the services Mr. Yon gave two encores, both his own works—the familiar "Echo," and the other, "American Rhapsody"—into which the loved songs of the nation were woven. It ended with "The Star Spangled Banner."

Ralph Leopold Heard in Washington

Ralph Leopold, American concert pianist, gave two recitals in Washington, D. C., on April 4 in the afternoon at the Army Music School at Washington Barracks, and in the evening soloist at a big public concert. Regarding his playing the Washington Times of April 5 wrote:

Mr. Leopold has a most subtle and fluent technic and a broad sweep that he showed in the chord passages of the "Rhapsodie" of Dohnanyi. The Friedman "Viennese Dance" he gave in good rhythm and with the delicacy of a Strauss waltz, while he was pianistic and graceful in the "Music Box" of Sauer and the "Etude Heroique" of Leschetizky. For encores Mr. Leopold gave, for the left hand alone, the nocturne of Scriabin, "Humoresque" of Rachmaninoff, that was splendidly contrasted and executed, and the "Papillon" by Olsen, a perpetual motion of suave smoothness.

Mildred Dilling Scores at Winston-Salem

On March 6, Mildred Dilling appeared as soloist at the fourth annual concert of the Salem, N. C., college orchestra, Susan Webb director. That the harpist scored an emphatic success is verified by the following notice from the Winston-Salem Journal of March 12:

This was Miss Dilling's first appearance in this part of the south and her playing was a revelation of the possibilities of the harp in the hands of an artist. Her work was characterized by unusual beauty of tone, perfection of technic and ease of execution; difficulties seemed not to exist and only those initiated to some degree into the intricacies of harp technic could realize the tremendous amount of skill that underlay this apparent simplicity. The fulness of her tone is a delight and she has absolute command of dynamic changes and all the varieties of tone possible on a harp, precluding any danger of monotony. It was not only beautiful harp playing; it was beautiful music interpreted by an artist whose charming personality and gracious manner endeared her to her audience and blended with her art into a satisfying whole that will long be treasured in the memories of those who were present.

Praise for Laura Littlefield in "The Messiah"

Laura Littlefield was chosen to sing the soprano role at a recent performance of Handel's "Messiah" by the Worcester Oratorio Society, under the direction of J. Vernon Butler. It was Mrs. Littlefield's first appearance as an oratorio artist in Worcester, and to judge from the following press excerpts, it was a highly auspicious beginning:

Miss Littlefield's coloratura was facile and bright, at its best in "Rejoice Greatly." Her "I Know That My Redeemer Liveth," on the contrary, was warm and sympathetic, and with her, as indeed with the rest of the soloists, was evident at all times sympathetic



LAURA LITTLEFIELD,
soprano.

appreciation of the sense of the text, detail all too often neglected by oratorio soloists.—Worcester Daily Telegram.

The only new artist was Laura Littlefield, soprano, who sang most delightfully "Rejoice Greatly." "I Know That My Redeemer Liveth" was sung by her in a warm sympathetic manner that pleased all.—Worcester Evening Post.

The new soprano, Laura Littlefield, revealed a voice of lyric quality capable of power and sympathetic interpretation. The soloist displayed a facility of tone that proved her finished artistry.—Worcester Evening Gazette.

Stopak Soloist with Toronto Orpheus Society

After his recent appearance as soloist with the Orpheus Society of Toronto, Canada, Josef Stopak was the recipient of the following paragraph in the Saturday Night of that city:

The violinist, Josef Stopak, made his debut at this concert. In style he reflects the elegance of Thibaud; and his tone is singularly pure and lovely, an asset enhanced by the exceptional quality of his instrument. His technic is finished and authoritative in the fullest degree. In cantabile passages the suavity of his utterance is entrancing, and his rhythmical intuitions are subtle and appealing. He played many short numbers, including two Kreisler transcriptions, an appealing "Melodie," by Guiraud, and the equally charming "Serenade" by Arensky, winding up with one of the less familiar dances of Sarasate, which he rendered with infinite ease and delicacy.

Dicie Howell Gives "Superb" Recital

On March 27 Dicie Howell gave a recital in Lock Haven, Conn., of which the press commented as follows:

Splendid recital at Normal School by Dicie Howell. One of the finest musical attractions that has been offered local music lovers in many months, was the superb song recital given by Dicie Howell, noted concert soprano. A large number of music lovers greeted the singer with an enthusiasm that forced her to respond to repeated encores. Her voice is pure, of exquisite quality, and unusual power, and in her program she showed a versatility and an unerring artistry that made her recital here not only one of the leading events of this season, but of many seasons.



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